Corel DESIGNER™ 2026

USER GUIDE

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Corel DESIGNER™ User Guide

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Install CorelDRAW Technical Suite

This section contains the following topics:

- “System requirements” (page 23)
- “Prepare for installation” (page 24)
- “Install ” (page 24)CorelDRAW Technical Suite“ applications” (page 24)
- “Installation options” (page 24)
- “Modify and repair installations” (page 26)
- “Uninstall CorelDRAW Technical Suite” (page 27)
- “FAQ” (page 27)

System requirements

The following list includes the minimum system requirements.

Operating system: Windows 11 or Windows 10, 64-bit, with the latest updates

Processor (CPU): Intel Core i3, i5, i7, i9 (7th generation or newer) or AMD Ryzen 3, 5, 7, 9, Threadripper, EPYC

Memory (RAM)

- Minimum: 8 GB RAM
- Recommended: 16 GB RAM or higher

Storage: 5.5 GB hard disk space for application and installation files

Graphics (GPU): OpenCL 1.2-enabled video card with 3 GB or more of VRAM

Display / resolution

- Minimum: 1280 x 720 screen resolution at 100% scaling (96 dpi)
- Recommended: 1920 x 1200 or higher

Input devices: Mouse, tablet or multi-touch screen

CorelDRAW Web browser requirements

- Google Chrome Version 142 or higher
- Microsoft Edge Version 142 or higher
- Firefox* Version 146 or higher

*Support for Firefox is limited, and some features (such as clipboard) may not work as expected.

Network requirements: Internet connection is required to install and authenticate CorelDRAW Technical Suite and access some of the included software components, online features and content.

General notes:

- For optimal performance, ensure you have the latest device drivers provided by the manufacturer.
- If your device does not meet the minimum CPU or GPU requirements, you may experience slow performance, reduced functionality, or instability. Upgrading your device can help ensure optimal performance.

Prepare for installation

- Make sure that your system's date and time are set correctly.
- Make sure that your system has the latest updates installed.
- Close all applications, including all virus detection programs and applications that are open in the system tray or on the Windows taskbar. Not doing so may increase the installation time and interfere with the installation.
- Log in as a user with administrative privileges.
- Make sure that you have enough free disk space available on the drive where you want to install the application.
- Delete the contents of the system's TEMP folders to avoid file and memory conflicts. To navigate to the Temp folders, type **%temp%** in the **Search** box on the Windows 10 or Windows 11 Start menu.
- Make sure that your system is connected to the Internet.
- Install CorelDRAW® Technical Suite in its own directory to avoid conflicts with previous versions.

Install CorelDRAW Technical Suite applications

The installation wizard makes it easy to install CorelDRAW Technical Suite applications and components. You can choose a typical installation to quickly install the suite, or you can customize the installation by choosing different options.

To install CorelDRAW Technical Suite applications

1. Close all applications, including all virus detection programs.

   For smooth installation, we recommend that you restart Windows. This action will ensure that no restart is required by the latest system updates, and there are no memory issues.
2. Download the product from the link provided on your order confirmation.
3. In the installation wizard, follow the instructions for installing the software.

Installation options

You can choose between the following types of installations:

- **Typical installation** — automatically installs the main programs and utilities of the suite to a default location in the Program Files folder. If later you need a component that is not installed, you can modify your installation.
- **Custom installation** — lets you choose additional features, exclude components that you don't need, and specify where to install the suite. If you have purchased a multilingual version of the suite, you can also choose which language packs to install.
- **Deployment** — available only for multiseat purchases. This option lets you create a server image for installing the software to individual workstations. For more information, see the CorelDRAW Technical Suite Deployment Guide.

Programs

The following table lists the programs that are installed by default. To exclude a program from the installation, you must choose Custom installation.

Program	Description
Corel DESIGNER™	A full-featured vector graphics application with dedicated technical illustration tools and industry-standard output support
CorelDRAW®	An intuitive and versatile graphics application for creating high-quality vector illustrations, logo designs, and page layouts
Corel PHOTO-PAINT™	A complete image-editing application that lets you retouch and enhance photos as well as create original bitmap illustrations and paintings
CAPTURE™	An easy-to-use application for capturing images from your computer screen
Corel® Font Manager	An application for finding, organizing, and managing fonts
Corel® BARCODE WIZARD	An application for generating bar codes in a wide range of industry-standard formats
XVL Studio Corel Edition	A 3D-authoring application for creating high-quality illustrations and renderings from DWG, 3DS and other 3D file formats
XVL Player	An application for viewing 3D files

Program features and utilities

The following table lists the program features that you can install. Not all components are available in all versions of the software.

Feature or utility	Description	Notes
Microsoft Visual Basic for Applications 7.1	A subset of the Microsoft Visual Basic (VB) programming environment, which is suitable for beginners.	You can use VBA to create basic macros for personal use, but you can also use it to create more advanced macro projects.
Microsoft Visual Studio Tools for Applications (VSTA)	A built-in program environment that allows developers and other programming experts to use VSTA for creating the most advanced macro projects	To use VSTA with CorelDRAW Technical Suite, you must have your own copy of Microsoft Visual Studio 2019 installed. If you install Microsoft Visual Studio after installing CorelDRAW Technical Suite, you must re-install the VSTA feature by modifying your CorelDRAW Technical Suite installation. For more information, see “To modify or repair a CorelDRAW Technical Suite installation” on page 26.

Feature or utility	Description	Notes
Windows Shell Extension	Lets you view thumbnails of native Corel files such as CorelDRAW (CDR), Corel PHOTO-PAINT (CPT), pattern fill (FILL), and other native file.	If you have installed CorelDRAW Graphics Suite or CorelDRAW Technical Suite before, this option does not appear in the installation wizard.
GPL Ghostscript	Highly recommended if you import EPS and PDF files in your documents. This feature lets you isolate and use individual elements of imported EPS files rather than only header images. It also improves the import of PDF files generated by third-party applications.	Included with the Typical installation
Product languages	Let you use the programs and Help in two or more languages	This option is included only with multilingual versions of the software and requires Custom installation.
Install desktop shortcuts	Adds product icons to your desktop for easy access	Included with the Typical installation
Copy installation files	Lets you maintain and update the software without using the installation disc	Included with the Typical installation

Modify and repair installations

You can also use the installation wizard to do the following:

- modify the current installation by adding or deleting components such as programs or product languages
- repair the current installation by fixing errors such as missing or corrupt files as well as inaccurate shortcuts and registry entries

Repairing an installation is helpful when you encounter problems in using the application, or when you suspect that the installation is corrupt.

Before repairing an installation, try resetting the current workspace to the default settings by holding down **F8** while starting the application. Note that when you reset the workspace, all workspace preferences are reset.

To modify or repair a CorelDRAW Technical Suite installation

1. Close all applications.
2. On the Windows Control Panel, click **Uninstall a program**.
3. Double-click the suite’s name on the **Uninstall or change a program** page.
4. Enable the **Modify** option or the **Repair** option in the wizard that appears, and follow the instructions.

   Product languages can be selected on the last page of the wizard.

Program features and utilities that are already installed may not appear in the wizard, or their check boxes may appear disabled.

Certain features, such as **Copy installation files**, cannot be added by modifying your installation.

Uninstall CorelDRAW Technical Suite

You can uninstall CorelDRAW Technical Suite from the Control Panel. If you want to uninstall the product and then reinstall it with the same serial number on another computer, make sure to uninstall while being connected to the Internet. This will restore by one the number of computers on which you can legitimately install the product.

To uninstall CorelDRAW Technical Suite

1. On the Windows Control Panel, click **Uninstall a program**.
2. Double-click the suite's name on the **Uninstall or change a program** page.
3. Enable the **Remove** option in the wizard that appears, and follow the instructions.

   To completely uninstall the product by removing user files, such as workspaces, presets, user-created fills, and customized files, enable the **Remove user files** check box.

Any additional applications and components that you installed with the suite such as XVL Studio Corel Edition, Corel Graphics - Windows Shell Extension, or Microsoft Visual Studio Tools for Applications (VSTA) must be uninstalled separately.

FAQ

If your question is not included in the list of frequently asked questions (FAQ) below, visit Corel® Support Services, and search the Corel® Knowledge Base.

- "I am upgrading my version of the software. Do I need to uninstall the previous version?" (page 27)
- "What is the difference between an upgrade and an update?" (page 27)
- "What if I lost my serial number and need to reinstall the software?" (page 27)
- "What is the difference between Typical and Custom installation? Which type of installation is suitable for me?" (page 28)
- "Why do you ask me to update my operating system with the latest service packs and critical updates?" (page 28)
- "How do I deploy CorelDRAW Technical Suite to my organization's network?" (page 28)
- "How do I change the language of the user interface and Help?" (page 28)

I am upgrading my version of the software. Do I need to uninstall the previous version?

No, you don't need to uninstall the previous version. By default, the new version is installed to a separate folder, which ensures that you can work with both versions. Do not change the installation folder to install the upgrade and the previous version to the same folder.

What is the difference between an upgrade and an update?

An upgrade lets you install the latest major version of the software. After a major version is released, updates usually follow to offer defect fixes, and performance and stability improvements. Updates have the name of the major version with a number appended — for example, .1. Often, the application installs silently the necessary updates, but you can also check for updates by clicking **Help ▸ Updates**.

What if I lost my serial number and need to reinstall the software?

Do one of the following:

- For download versions, check the email you received from Corel when you purchased the product.
- Sign in on corel.com to access **Your Account** page.
- If you purchased a box, check the cover of the installation disk.

What is the difference between Typical and Custom installation? Which type of installation is suitable for me?

See "Installation options" on page 24.

Why do you ask me to update my operating system with the latest service packs and critical updates?

We ask you to install the latest service packs and critical updates in order to:

- protect your computer from malicious software
- resolve Windows issues and defects
- ensure smooth operation of the operating system and your Corel software
- help meet the minimum system requirements
- help speed up the installation process
- reduce the likelihood of needing to restart your operating system
- ensure that system drivers are up-to-date and optimized for the suite.

How do I deploy CorelDRAW Technical Suite to my organization's network?

If you purchased multiple licenses of CorelDRAW Technical Suite, you have the option of deploying the applications to your organization's network.

The CorelDRAW Technical Suite Deployment Guide provides more information about network installations. To purchase a volume license of the software, please contact Corel® Support Services.

How do I change the language of the user interface and Help?

You can change the language of the user interface and Help only if you have purchased and installed a multilingual version of the suite. For more information, see "To change the language of the user interface and Help" on page 93.

Corel
DESIGNER™ 2026

Corel accounts and services

This section contains the following topics:

- “Authenticate CorelDRAW Technical Suite” (page 29)
- “Account settings” (page 30)
- “Updates” (page 30)
- “Change user credentials” (page 30)
- “Your privacy” (page 31)
- “Corel Support Services” (page 31)
- “Submit feedback” (page 31)
- “Error logging and reporting” (page 32)

Authenticate CorelDRAW Technical Suite

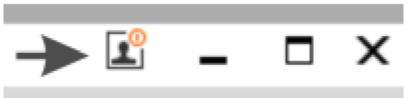
Authentication lets you access online features and content that are included with your software. You can authenticate CorelDRAW Technical Suite after the suite installation, before starting an application, or while using an application.

To authenticate CorelDRAW Technical Suite, you must sign in with your Corel.com account. This action associates your product with your account. If you don’t have a Corel.com account or you want to associate your product with a new account, you need to create an account before signing in.

After you install and authenticate CorelDRAW Technical Suite, the product appears in Your Account page on Corel.com. If you want to associate the product with a different account, you must change your user credentials. For more information, see “Change user credentials” on page 30.

To authenticate CorelDRAW Technical Suite

1 Click the **Sign-in** button in the upper-right corner of the application window.



2 In the dialog box that appears, do one of the following:

- Sign in by entering the email address and the password associated with your Corel.com account.
- Follow the instructions to create an account, and sign in.

You can now access online features provided you have Internet connection.

Account settings

You can check your account settings by accessing Your Account page from within the application. On Your Account page, you can find out more about the products associated with your account, and you can access support and set your communication preferences.

In those rare cases when your account settings may not reflect your latest transaction, you can refresh your account from within the application.

To check your Corel.com account

- Click **Help** ▶ **Account Settings**.

Updates

Product updates, formerly known as service packs, include performance and stability improvements that enhance your product experience. By default, you are automatically notified when product updates and news become available. You can customize the update and message settings. For example, you can choose how often to receive updates and offers as tray notifications: daily, weekly, monthly, or not at all.

To view information about product updates, click **Help** ▶ **Updates**.

To customize update and message settings, click **Help** ▶ **Message Settings**.

Change user credentials

As a user and owner of CorelDRAW Technical Suite, you must know your user credentials:

- your product serial number — lets you install and reinstall your product. The serial number is the unique identifier of your product license.
- the email address associated with your Corel.com account. For each Corel.com account, a unique email address and password are required. When you authenticate your product to access online features and content, you sign in with a specific Corel.com account, associating the product with that account and its email address.

This topic describes two typical cases in which you need to change your account settings and then update your user credentials in the installed product to match the new account settings. Updating your user credentials ensures that you don’t need to uninstall and reinstall the product.

You want to merge two product subscriptions that you purchased with the same Corel.com account at a different time so that the subscriptions have the same renewal date.

In this case, each subscription is associated with a different serial number. You must first go to Your Account page, and then associate both subscriptions with one of the serial numbers. Second, you must edit the user credentials in the product that now has an obsolete serial number.

Step 1: Go to **Your Account** page by signing in on Corel.com, and then click **Merge** in the **Product Status** area. On the **Subscriptions** page, select the subscriptions that you want to merge. Proceed to the **Confirm selection** page, and choose the serial number that you want to keep.

Step 2: Start the version of CorelDRAW, Corel DESIGNER, or Corel PHOTO-PAINT that now has an obsolete serial number. Click **Tools** ▶ **Options** ▶ **Global**. In the left pane of the dialog box, click **User ID**. Next, click **Edit Credentials**, and in the dialog box, type the serial number that you chose in step 1.

You have two Corel.com accounts associated with different email addresses, and you want to merge the two accounts.

First, you must call Corel Support Services to merge the accounts for you, and then you must update your email address through the product.

Step 1: Contact Corel Support Services with a request to merge the two accounts for you. You will be asked to provide an active email address for your merged account. If you have subscriptions or Upgrade Programs in each account, they are associated with different serial numbers so you need to choose one of the serial numbers.

Step 2: Start the version of CorelDRAW, Corel DESIGNER, or Corel PHOTO-PAINT that is now associated with an obsolete account and email address. Click **Tools** ▶ **Options** ▶ **Global**. In the left pane of the dialog box, click **User ID**. Click **Edit Credentials**, and in the dialog box that appears, type the email address that you chose for your merged account. Type your password. If necessary, type the serial number that you chose in step 1.

Your privacy

Corel collects information about which features you are using to improve the application. However, you can adjust your privacy settings to opt out of feature tracking at any time.

To disable feature tracking

1. Click **Tools** ▶ **Options** ▶ **Global**.
2. In the left pane of the **Options** dialog box, click **Privacy**.
3. Disable the **Share feature usage** check box to opt out of feature tracking.

Corel Support Services

Corel Support Services can provide you with prompt and accurate information about product features, specifications, pricing, availability, services, and technical support. For the most current information on support services available for your Corel product, please visit www.corel.com/support.

Submit feedback

You can submit comments or suggestions about CorelDRAW Technical Suite to an online portal where other users can review and evaluate them.You can also vote and comment on feedback from other users. To submit, vote, or comment on feedback, you must log in to your CorelDRAW Graphics Suite Ideas Portal account. The portal is available only in English.

To share ideas and give feedback about the application

1. Do one of the following:
   - Click **Help** ▶ **Submit Ideas and Feedback**.
   - Click **Help** ▶ **Welcome Screen**, then click **Ideas & Feedback**.
2. On the CorelDRAW Graphics Suite Ideas Portal, click **Log In/Sign Up**, and enter your credentials.
   If you don’t have a CorelDRAW Graphics Suite Ideas Portal account, you can create one now.
3. Click **Add A New Idea**.
4. On the **New Idea** page, type a one-sentence summary of the idea in the **Your Idea** box.

Any similar ideas will appear here when you start typing. Consider voting for them before you create a new idea. You can search existing ideas by typing in the **Search all ideas** box. If you find ideas you agree with, click the corresponding **Vote** button.

5 In the **Please add more details** box, type more information about your idea.

6 Click **Add Idea**.

Error logging and reporting

If an application in CorelDRAW Technical Suite quits unexpectedly, an error report will appear the next time you launch the application. To help improve the application, provide any steps necessary to reproduce the problem, and send the error report to Corel. You can also disable error logging and reporting.

To enable or disable error logging and reporting

1 Click **Tools** ▸ **Options** ▸ **Global**.

2 In the left pane of the **Options** dialog box, click **Privacy**.

3 Enable or disable the **Show Crash Report dialog box** check box.

When the check box is disabled, you will not be prompted to send reports if the application stops responding.

Corel
DESIGNER™ 2026

What’s new in Corel DESIGNER?

The new and enhanced features in Corel DESIGNER are described in the following topics:

- “Corel DESIGNER (CorelDRAW Technical Suite March 2026 Subscriber Update)” (page 33)
- “Corel DESIGNER (CorelDRAW Technical Suite March 2025 Subscriber Update)” (page 36)
- “Corel DESIGNER (CorelDRAW Technical Suite September 2024 Subscriber Update)” (page 37)
- “Corel DESIGNER (CorelDRAW Technical Suite June 2024 Subscriber Update)” (page 41)
- “Corel DESIGNER (CorelDRAW Technical Suite March 2024 Subscriber Update)” (page 42)
- “Corel DESIGNER (CorelDRAW Technical Suite September 2023 Subscriber Update)” (page 46)
- “Corel DESIGNER (CorelDRAW Technical Suite March 2023 Subscriber Update)” (page 48)
- “Corel DESIGNER (CorelDRAW Technical Suite September 2022 Subscriber Update)” (page 48)
- “Corel DESIGNER (CorelDRAW Technical Suite March 2022 Subscriber Update)” (page 50)
- “Corel DESIGNER 2021” (page 52)

Corel DESIGNER (CorelDRAW Technical Suite March 2026 Subscriber Update)

New! S1000D SVG support

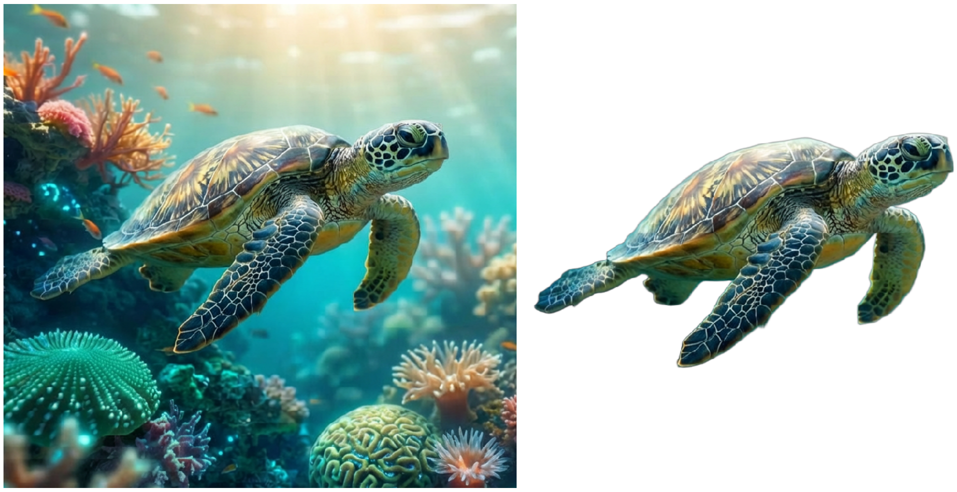
New support for S1000D 6.0 gives technical illustrators more graphic output options. You can now export your work as SVG files that conform to the latest S1000D specifications. Corel DESIGNER can now output SVG files that support S1000D hotspots and data-module navigation, helping to ensure the usability of legacy files going forward.

Enhanced! CGM support

You can export illustrations as S1000D-compliant CGM Version 4 files that are fully compatible with CGM viewers ensuring the proper handling of all hotspots in the output.

New! AI-powered background removal

Accelerate editing with new AI-powered background removal. This feature selects the subject or area of focus in an image and extracts the background in a click. You can then place the results in a new setting or output your subject with a transparent backdrop. For more information, see “Remove background from bitmaps” on page 838.



Removing the background from a photo

New! Modern user interface

A re-imagined and refreshed UI delivers a more intuitive user experience while maintaining familiar workflows. The updates simplify finding and navigating tools and features, reducing the learning curve for those new to the suite. Longtime users can work in a totally revamped workspace that preserves their established design processes. What’s more, buttons and controls have been modernized making their states and related settings more obvious.

Enhanced! Font substitutions

New options let you control how the app handles documents that use different installed font versions. Minor version changes can be substituted automatically to reduce interruptions, while significant differences will require confirmation. For more information, see “Substitute fonts” on page 724.

New! Gen AI tools in CorelDRAW and Corel PHOTO-PAINT

CorelDRAW and Corel PHOTO-PAINT offer a range of AI workflows that you can use to spark new ideas, generate design variations, and bring your concepts to life quickly.

You can create an image from scratch or modify an existing one. Use a text prompt to tailor the generated image by outlining its content, setting, details and more, or let the application inspire you. Explore and take advantage of a variety of AI models, so you’re always working with the model that best suits your style and desired level of detail.

You can define the atmosphere of the images by choosing from eight color palettes, from full-spectrum and grayscale to neon or retro. Give the output a distinctive aesthetic by choosing an artistic style, including photorealistic, pop art, watercolor, and more.

The **AI Generate** acts as the hub for all AI workflows. It includes two workflow-specific tabs and one that offers information about AI-related resources. The **Create Image** tab is designed for starting from scratch, beginning with a text prompt and the option of also using an image for guidance. The **Remix Image** tab starts with an image you want to modify and manipulates it based on your prompt, so you can mock up a design in any scenario you can imagine. On both tabs, AI models are suggested that best suit what you want to produce, and you can set the number of images to generate.

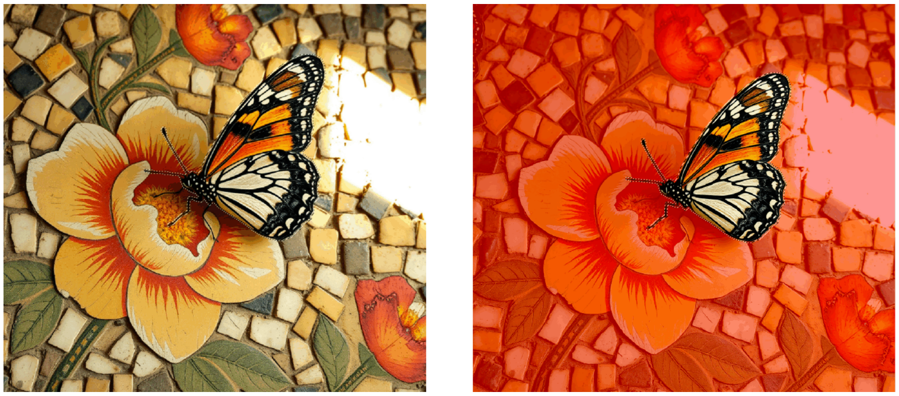
The **Information** tab provides a convenient place to manage and access AI-related resources. It includes sections for legal and compliance info, linking to the Corel generative AI policy and Privacy statement, which explains how your data is handled; Help and learning, offering guidance on generating AI images; and AI credits, where you can view your balance, purchase credits, and access your account.

AI credits determine how many AI images you can generate. There are three categories of credits: *recurring* for subscription users, which are allocated monthly and reset at the start of the month; *non-recurring* for perpetual users, which never expire; and *trial*, which are usable for the duration of a trial period. Your credit balance is shared across all your active Corel products and licenses.

Each time you generate AI images, a specific number of credits are consumed based on the AI model you choose and the number of images you want to create. Before each AI generation, the number of credits required and your credit balance are displayed in the **AI Generate** . And anytime you run out of credits, you can always purchase more.

New! AI-assisted masking

A new AI-powered feature in Corel PHOTO-PAINT lets you precisely create a mask or clip mask from a subject in an image. In just a few clicks, define an editable area or create a clip mask faster and more accurately than ever before.



An editable area from the subject of an image.

Enhanced! Launch time

Launch time has been reduced, so you can get to work faster than ever. Whether you're starting the app from scratch or returning to a session after a break, you'll notice a startup that's three times faster.

Enhanced! Stability

CorelDRAW Technical Suite 2026 delivers stability enhancements and workflow improvements in many areas, including smarter page and export settings, and new zoom controls that simplify text editing. In addition, half of all crashes reported since version 2023 have been fixed, allowing you to work with greater confidence and uninterrupted focus.

New! 200 additional templates*

Simplify your design process with 200 new templates, giving you a fresh starting point for social, print, and branding projects. Get inspired and kickstart designs with presets for everything from journal covers and greeting cards for a variety of occasions to CD covers, and much more.

New! 5 Painterly brush packs*

Subscription users can choose from an even wider array of Painterly brushes. Five amazing new Painterly brush packs let you expand your creative output in exciting new ways. A total of 50 new Painterly brush styles from a range of categories — from **Pens**, **Textiles** and **Dots and Dashes** to **Organic** and **Rust** — give you countless ways to develop your designs.

Enhanced! CorelDRAW Web*

Free to subscription users, CorelDRAW Web continues to evolve and deliver more power and flexibility when you're designing on the go. A modernized UI and redesigned Home screen deliver a streamlined web-app experience so you can stay focused and efficient. You'll notice improved launch times, faster saving, and better access to files you have recently worked on. And you can help us tailor CorelDRAW Web to your needs by taking a quick in-app survey.

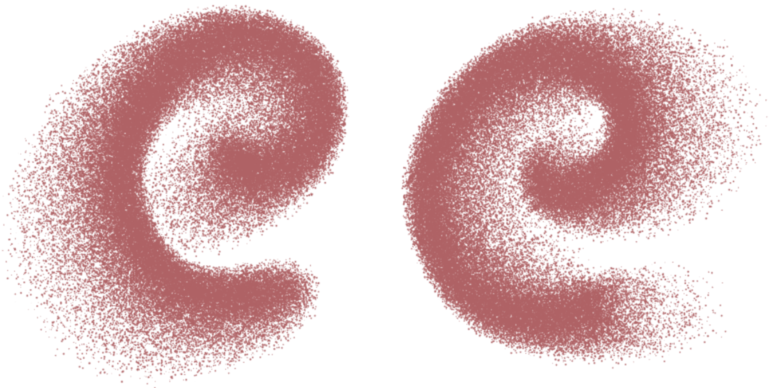
* Subscription-exclusive feature

Corel DESIGNER (CorelDRAW Technical Suite March 2025 Subscriber Update)

Enhanced! Painterly brushes

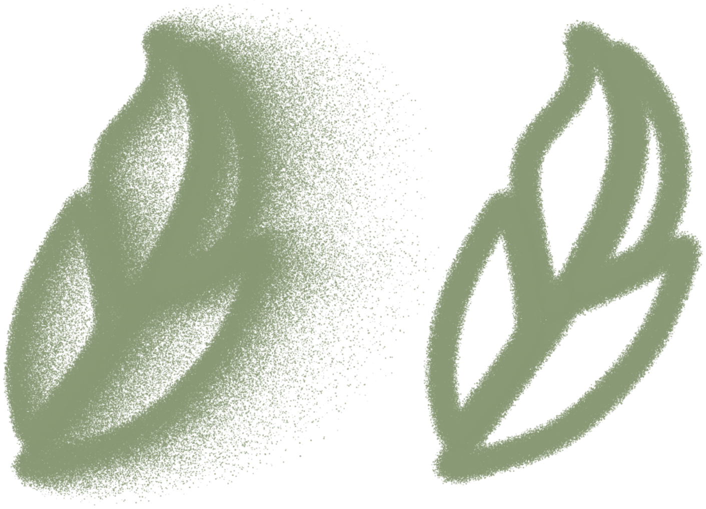
The latest updates to Painterly brushes offer new settings that let you simulate drawing with a stylus when you're using a mouse. In addition, there’s an easier way to access recently used brushes, a streamlined interface, enhanced integration with other features, and improved workflow and brushstroke management.

When using a mouse, new controls let you simulate drawing with a pen. You can set the tilt direction of the stylus, allowing you to create varied brushstrokes with the same brush style.



A brushstroke with a tilt direction of 30 degrees (left) and 180 degrees (right).

You can also simulate the tilt angle of the stylus, which determines how close to vertical it is pointing.



Strokes with (left) and without (right) pen-tilt angle simulation

For more information about pen tilt angle and pen tilt direction, see “To simulate pen tilt angle when drawing with a mouse” on page 268 and “To simulate pen tilt direction when drawing with a mouse” on page 267.

The new media tray on the property bar gives you instant access to the three most-recently used brush styles. If no brushes have been used yet, the tray instead displays the top three favorite brush styles by default.

To reduce clutter and improve usability, the property bar and the **Properties** docker now display only the controls relevant to the selected brush style. For more information about adding controls to and removing controls from the property bar, see “Customize the property bar” on page 1023.

A new keyboard shortcut lets you quickly resize a brush between brushstrokes. You can also use the same keyboard shortcut to interactively resize an existing brushstroke. For more information about resizing brushes, see “To set brush size” on page 264.

The new crosshair cursor delivers a more intuitive drawing experience for all brush styles. Brushes that have non-conventional sizing now use only a crosshair cursor, eliminating confusion caused by discrepancies between the size of the cursor and the **Brush size** value. For brushes that use regular sizing methods, the crosshair displays in tandem with a circular cursor that reflects the brush-size setting. This removes any guesswork about the width of the resulting brushstroke.

It’s now simpler to take advantage of some versatile CorelDRAW features when working with Painterly brushstrokes. You can enter Focus Mode to isolate brushstrokes for editing using new property bar buttons or from the context menu. And right-clicking a brushstroke gives you fast access to PowerClip commands.

It's easier to manage Painterly brushstrokes in the **Objects** docker. A new icon displays next to brushstrokes, making them easy to distinguish from other elements in your design. You can lock or unlock a brushstroke in the docker so you never have to worry about accidentally moving, resizing, transforming, or otherwise changing it. You can also rename a brushstroke using a new context menu command when you right-click it in the drawing window.

New! Additional brush packs

Looking to add more brushes? Check out the brush packs available for download from within the Welcome screen. Simply go to **Help** ▶ **Welcome screen**, then click **Store**, and filter by **Free** or **NEW Painterly Brushes** to access free or paid brush packs. Free brush packs are offered exclusively to subscribers. For information on acquiring brushes from within the **Brush** picker, see “Acquire more brushes” on page 256.

New! Print to PDF

With the Corel Print to PDF driver, you can now print to PDF while taking full advantage of advanced print settings. Features like imposition tools for arranging layouts, custom print profiles for specific print hardware, and precise management of color separations, halftones, and registration marks are now available when generating PDFs, ensuring your output is fully optimized for professional, high-quality print workflows. For more information, see “To print to a PDF file” on page 913.

Corel DESIGNER (CorelDRAW Technical Suite September 2024 Subscriber Update)

Performance and stability

CorelDRAW Technical Suite September 2024 Update [25.2] includes performance and stability fixes for several customer-reported issues. For more information, see the CorelDRAW Technical Suite September 2024 Update [25.2] Release Notes.

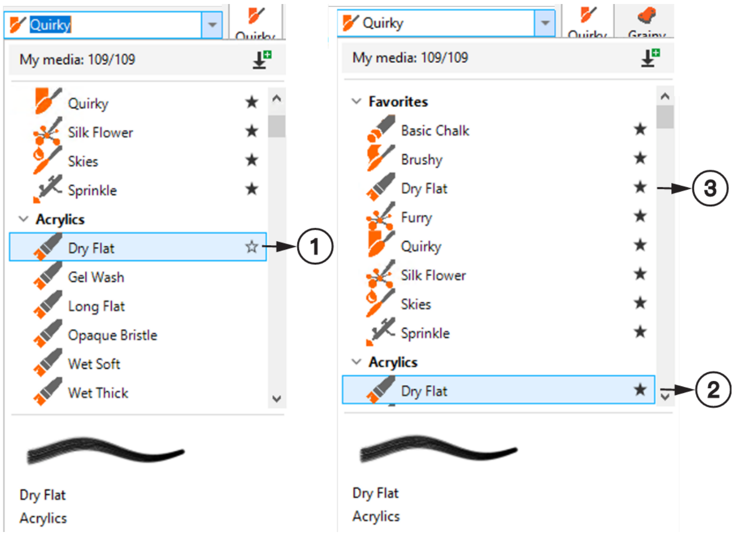
New and enhanced features for subscribers and licensees with an active CorelSure Maintenance plan

The CorelDRAW Technical Suite September 2024 Update [25.2] also brings new features and enhancements that are available exclusively to subscribers and licensees with an active CorelSure Maintenance plan.

Enhanced! Painterly brushes

The latest updates to Painterly brushes in Corel DESIGNER offer enhanced control over brushstrokes and introduce workflow improvements, allowing for a more streamlined and productive creative experience.

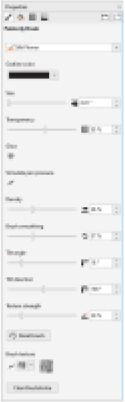
You can now build your personalized list of favorite brushes and access them instantly in the **Favorites** category at the top of the **Brush picker**, saving time and eliminating the need to scroll through the entire list. Ensuring your brush collection stays organized and your most-used brushes are at your fingertips, the improved **Brush picker** experience not only enhances your creative process but also streamlines your workflow, boosting overall productivity.


Quirky
My media: 109/109
Quirky
Silk Flower
Skies
Sprinkle
Acrylics
Dry Flat
Gel Wash
Long Flat
Opaque Bristle
Wet Soft
Wet Thick
Dry Flat
Acrylics
1
Quirky
Grainy
My media: 109/109
Favorites
Basic Chalk
Brushy
Dry Flat
Furry
Quirky
Silk Flower
Skies
Sprinkle
Acrylics
Dry Flat
Dry Flat
Acrylics
3
2

The selected brush (1) is marked as a favorite (2) and added to the Favorites category (3).

For more information about brush favorites, see "To mark a brush as a favorite" on page 256.

Providing a seamless user experience across all tools and features in the application, the new **Painterly Brush** tab in the **Properties** docker introduces an intuitive interface for fine-tuning brush properties. Its expanded space and thoughtfully arranged layout enable quick modifications and experimentation, complementing the existing controls on the property bar. By integrating the **Painterly Brush** tab into your workflow, you can enhance your creative process, achieving precise brushstroke adjustments with ease and efficiency.

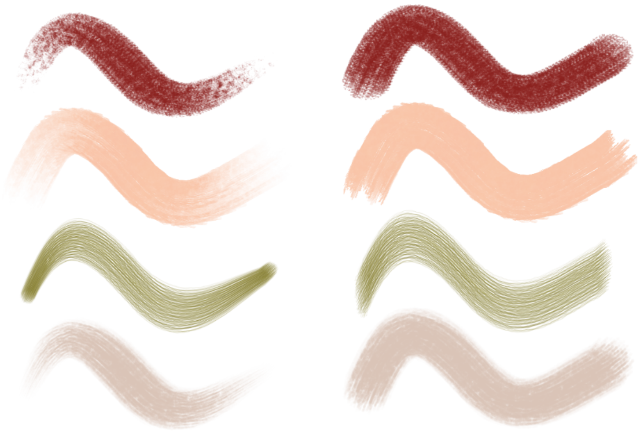


The Painterly Brush tab in the Properties docker

The new **Painterly Brushstroke** option in the **Change Document Defaults** dialog box is another useful addition in the application that lets you set the default color for brushstrokes independently from other graphic elements, enabling focused customization and streamlining workflow efficiency. With this enhancement in flexibility and precision, you can adjust brushstroke colors separately, ensuring your visuals meet diverse creative needs. For more information about managing default object properties, see "Manage and apply default object properties" on page 768.

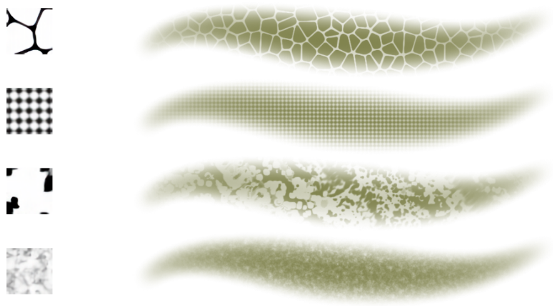
You can tailor the **Painterly Brush** tool property bar to suit your preferences and align with your current project requirements, helping you stay focused on the task at hand and speeding up your design process. For more information about adding controls to and removing controls from the property bar, see "Customize the property bar" on page 1023.

A variety of new controls bring increased flexibility in customizing the appearance of brushstrokes. Notably, you can now simulate stylus-like brushstroke dynamics like changing size, varying transparency, and tapering the ends with mouse movement. This feature is especially beneficial when using a mouse or other non-pressure-sensitive devices, as it emulates the nuanced effects typically achieved with a stylus. It also provides support for those aiming for smooth ends and consistent brushstrokes in terms of size, opacity, color, and tapering. For more information about pen pressure simulation, see "Simulate pressure when drawing with a mouse" on page 261 and "To simulate pen pressure when drawing with a mouse" on page 267.



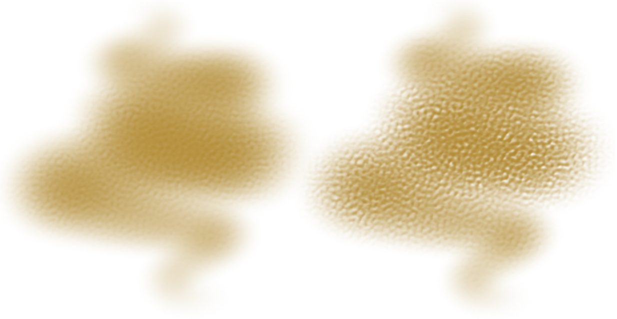
Brushstrokes with (left) and without (right) pen pressure simulation

Additionally, you can change the texture of a brushstroke or set the default texture for new brushstrokes. Texture influences the visual aspect of brush marks, creating the illusion of surface roughness. Furthermore, it can interact to transform the appearance of brushstrokes subtly or dramatically. For more information on brush textures, see "Brush texture" on page 260 and "To choose a brush texture" on page 264.



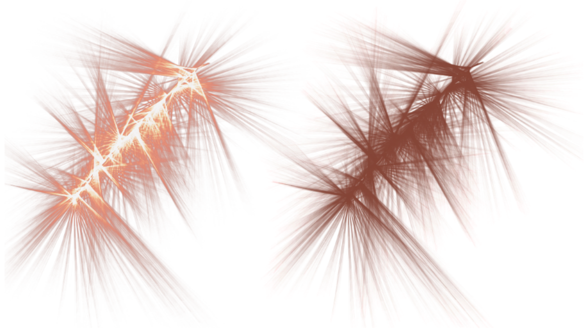
Experiment with different textures to produce the effect you like.

You can also adjust the intensity of the texture effect. Whether you prefer a subtle grain or a bold, textured appearance, Corel DESIGNER lets you refine your artwork to your preferences. For more information about texture intensity, see "To set texture strength" on page 265.



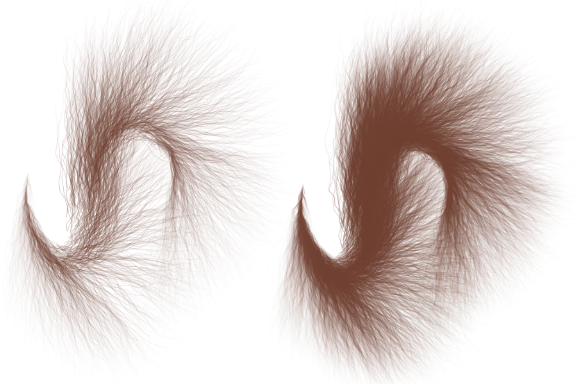
Modify the strength of the texture effect, from a light grain (left) to a more pronounced textured finish (right), to suit your artistic needs.

Furthermore, you can create vibrant brushstrokes by gradually increasing brightness until colors build up to a luminous white. For more information about adding glow to brushstrokes, see “To add a glow effect” on page 266.



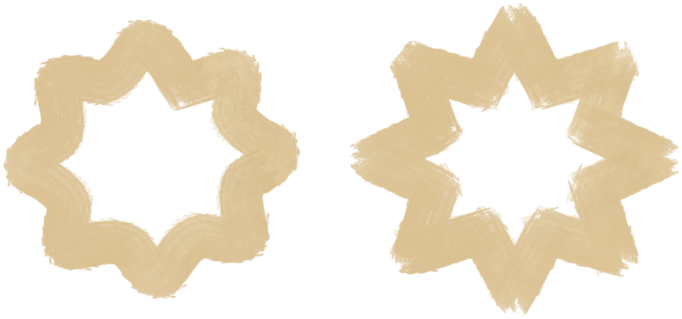
Add glow effects to brushstrokes for increased visual interest and emphasis.

For even more precise control over your brushwork, you can modify the appearance of Airbrush and Particle brushes by adjusting the density of droplets or particles in a brushstroke, respectively. The higher the setting, the greater the number of droplets or particles a brush releases, which in turn results in more paint and a denser spray of particles. For more information about density, see “To set brush density” on page 265.



A brushstroke with low (left) and high (right) density

You can soften brushstrokes by reducing jitter and rounding sharp changes in direction. Brush smoothing offers significant benefits when drawing with a jittery input device like a mouse, where higher smoothing values can be essential for achieving clean, smooth strokes. For more information, see “To adjust brush smoothing” on page 266.



A stroke with (left) and without (right) smoothing. Smoothing helps you create more fluid lines by minimizing small-scale jitter while maintaining the overall shape of the stroke.

Another time-saving feature is the ability to restore the factory default settings of brushes. Whether you need to resolve any issues caused by unintended changes to brush settings or simply experiment freely with different settings knowing you can always revert to the original with a single click, this feature enhances workflow efficiency and flexibility. For more information about resetting brushes, see "To reset brushes to the factory defaults" on page 268.

The updated brush cursor provides real-time information about brush size, allowing for precise control and immediate visual feedback. Additionally, it simplifies the process of adjusting brush size, enhancing the **Painterly Brush** tool's ease of use and accuracy, especially for detailed work.

New! **Additional brush packs**

If you are looking to expand your collection of brushes, explore the free brush packs available for download from within the Welcome screen. Simply go to **Help** ▶ **Welcome screen**, then click **Store**, and filter by **Free**.

New! **Latest Pantone color palette (175 new colors)**

Explore the latest Pantone color palettes with 175 new colors, offering fresh options for your designs and keeping your work current with the latest color trends.

New! **Default save version**

The new application option, **Set default version**, in the **Options** dialog box (**Tools** ▶ **Options** ▶ **CorelDRAW** ▶ **Save**) allows you to choose a specific version for saving Corel DESIGNER (DES) files. Choosing a default save version ensures documents are automatically saved in the selected format, eliminating the need for manual selection each time and reducing errors. This approach maintains consistency, enhances compatibility, and improves efficiency. For more information about setting the default save version, see "Save drawings" on page 110.

Updated! **Detection and substitution of Type 1 fonts**

Type 1 fonts, such as PostScript and Adobe Type 1, are outdated and have been replaced by TrueType and OpenType formats. It is anticipated that most operating systems will transition to the newer font technologies, thereby phasing out the Type 1 format. When opening or importing documents with Type 1 fonts, the application now warns you about potential future compatibility issues. To prevent problems, it is recommended to use TrueType (TTF) or OpenType (OTF) fonts instead. You can leverage PANOSE font matching to automatically replace missing fonts with similar ones, preserving your project's visual consistency, or manually adjust the mappings to choose different substitutes. For information about substituting fonts, see "Substitute fonts" on page 724.

New! **CorelDRAW Web**

Design on the go with CorelDRAW Web, the browser-based vector illustration and graphic design app that's perfect for your creative needs. Available exclusively to subscribers, CorelDRAW Web lets you access and edit your CDR) files from anywhere without needing additional software installations. Enjoy seamless integration and efficient file management within a familiar web environment. To access CorelDRAW Web, visit https://coreldraw.corel.com.

Note: CorelDRAW.app is no longer included in CorelDRAW Technical Suite. Instead, you can open and work with CorelDRAW (CDR) files saved to the Cloud directly in your browser by using CorelDRAW Web.

Corel DESIGNER (CorelDRAW Technical Suite June 2024 Subscriber Update)

CorelDRAW Technical Suite June 2024 Subscriber Update offers a range of enhancements, including:

- The improved **Brush picker** lets you quickly search for Painterly brushes by typing the name of a brush style or brush category. For more information, see "To search for brushes" on page 255. The new **My media** count at the top of **Brush picker** displays the number of brushes. The default size of the **Brush picker** has been increased, and you can also easily resize it to suit your creative workflow. For more information, see "To resize the Brush picker" on page 256. Additionally, expanded and collapsed brush categories are now retained between sessions.
- The settings for several Painterly brushes have been optimized to make them more memory-efficient, especially when used at their largest size.
- You can now purchase additional Painterly brush packs from within the Welcome Screen or the **Brush picker**. For more information, see "Acquire more brushes" on page 256.

Updated! Corel DESIGNER (DES) file format

- The default Corel DESIGNER (DES) file version is now 25.1 (2024.1). You can save a drawing that is compatible with an earlier version (including the March 2024 release) of CorelDRAW Technical Suite (**File** ▶ **Save As** ▶ **Version** list box) and specify save options (**Advanced**). Such options are useful when the file contains new Painterly brushstrokes, text, fill, outline, or transparency features that are not supported in earlier versions.

Updated! File Locations options

- When Corel DESIGNER cannot locate content folders that have been renamed, moved, deleted or disconnected, a new message displays information on how to correct the issue.
- Content Type folders that have been renamed, moved, deleted or disconnected and require updating are now indicated by an icon in the **Options** dialog box (**Tools** ▶ **Options** ▶ **Global** ▶ **File Locations**).

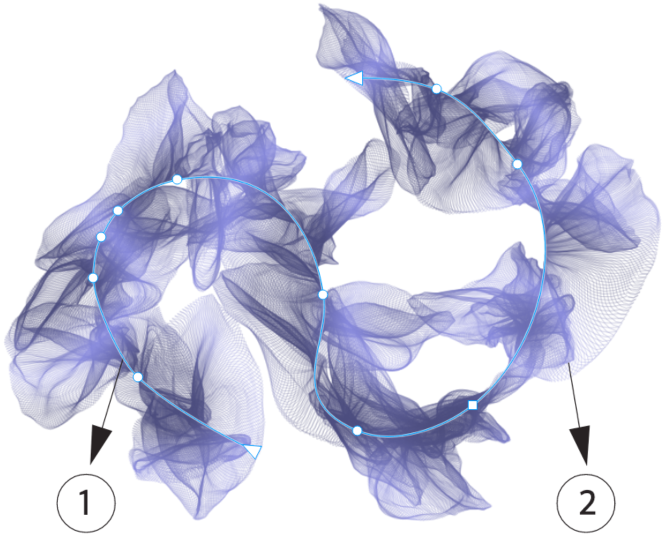
Enhanced! PDF import

When importing a PDF file containing text, the new **Maintain paragraphs, text flow, and formatting** option is selected by default. This option delivers the best text-editing experience by organizing blocks of text into full paragraphs. Disabling this option reverts to the legacy text-importing behavior used in earlier versions of the application, where imported text objects remain grouped in smaller artistic text runs. This maintains the explicit kerning, spacing, sizing, and effects specified in the PDF file. For more information about importing PDF files, see "Adobe Portable Document Format (PDF)" on page 989.

Corel DESIGNER (CorelDRAW Technical Suite March 2024 Subscriber Update)

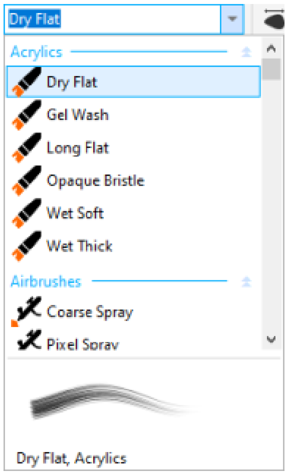
New! Painterly brushes

CorelDRAW Technical Suite 2024 introduces exciting new Painterly brushes that combine the unique expressive qualities of pixel painting with the precision of vector editing, opening a world of creative possibilities for artists. Painterly brushes address a diverse spectrum of graphic design needs, rendering them an indispensable tool for users at various levels of expertise. Whether you are adding simple decorations to occasional projects or bringing complex artistic concepts to life, these versatile brushes offer a drawing experience that encourages innovation and self-expression in every design pursuit. The pixel-based brush marks of Painterly brushes replicate the look and feel of traditional art mediums like paint, pastels, and pencils, making them ideal for adding brush effects and realistic textures to vector designs and creating organic and natural-looking artwork. What is more, the pixel brushstrokes are controlled by vector curves, allowing for easy editing and manipulation of lines and shapes.



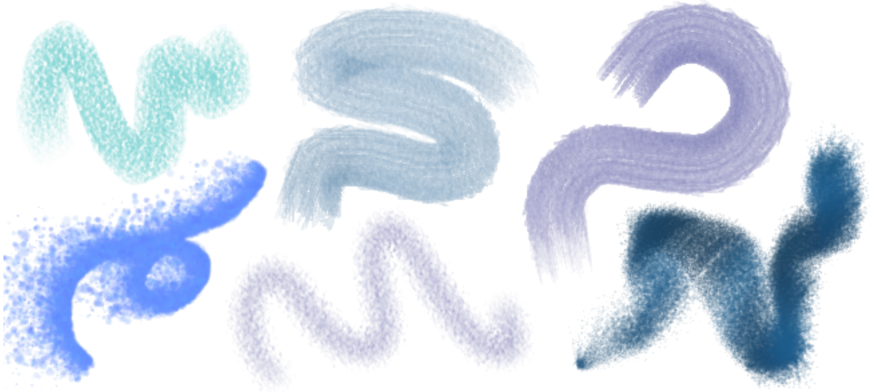
Selecting a Painterly brushstroke with an Edit shape tool like the Shape tool in this example lets you adjust the path of the stroke (1) by using the nodes and control handles; selecting the stroke with the Painterly Brush tool lets you modify the size and transparency of the pixel brush mark (2).

Start your drawing experience by selecting the **Painterly Brush** in the toolbox, open the **Brush picker** on the property bar, and delve into the rich variety of brush styles available in the CorelDESIGNER brush library.



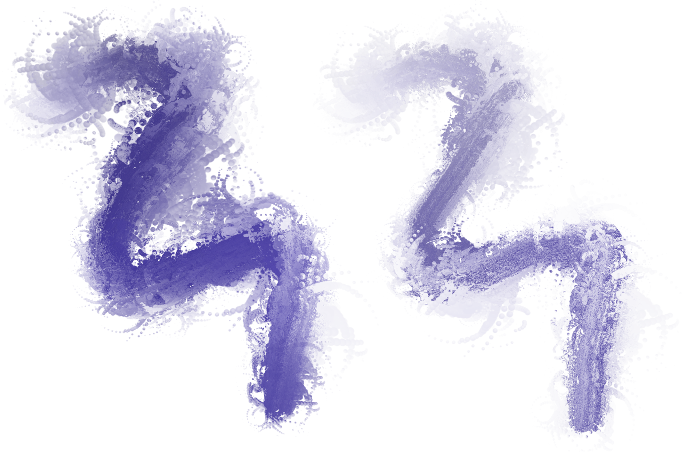
Hovering over a style in the Brush picker displays a preview of the stroke's characteristics, such as shape, texture, and transparency.

The wide array of brushes, thoughtfully curated and rigorously tested, caters to diverse artistic preferences and techniques. Spanning from the luxurious textures of oils and the versatility of acrylics to the graceful flow of watercolors and the intricate detailing of airbrushing, this collection includes not only traditional dry mediums like pencils, pastels, chalks, and markers but also features digital effects and physics-inspired particle brushes generating captivating lines and patterns that evolve as they traverse the canvas.



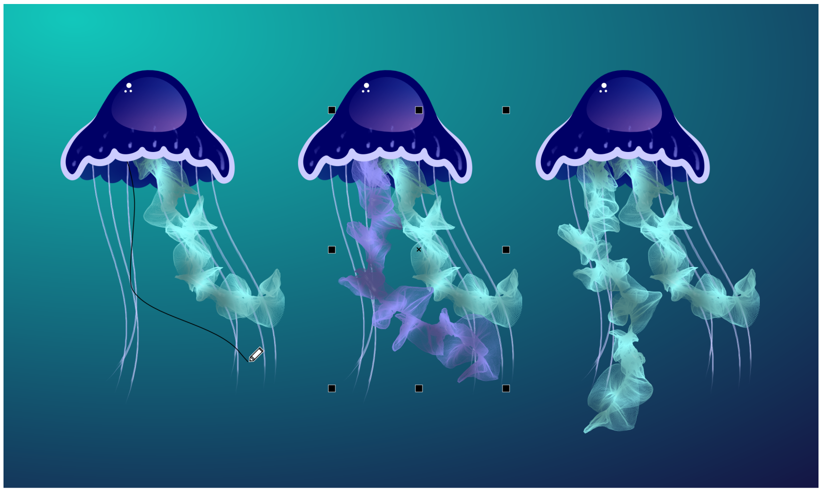
Examples of brushstrokes created with brush styles from the Corel DESIGNER brush library

Once you select a brush that resonates with your creative vision, you can customize brush size and transparency to achieve the desired effect. Whether you seek bold and pronounced lines or delicate, intricate details, adjusting brush size can dictate the breadth and impact of your strokes. Meanwhile, experiment with transparency to add an extra layer of depth, create subtle transitions between overlapping elements, incorporate overlays, or infuse ethereal effects into your artwork. For information about modifying the raster attributes of brushstrokes, see "Customize the pixel brush marks of Painterly brushes" on page 258.



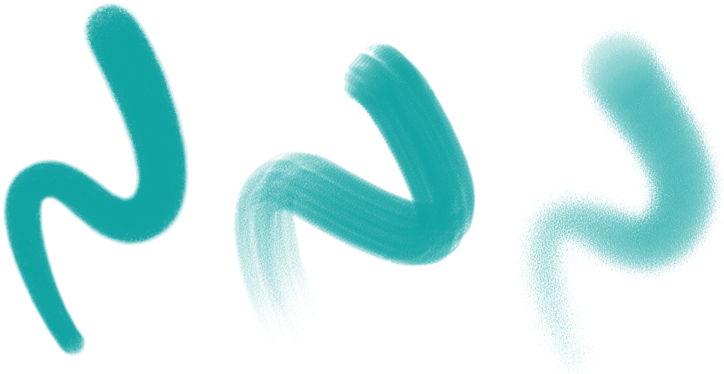
You can change the look and feel of brushstrokes by adjusting attributes such as brush size and transparency.

To refine the appearance of brushstrokes even further and incorporate them seamlessly into your design, you can manipulate the vector attributes of strokes at any time. Whether it is shaping curves, transforming paths, or making precise adjustments, Corel DESIGNER lets you sculpt and tailor each stroke to perfection after you add it to the canvas. For information about working with vector objects, see "Shape objects" on page 273 and "Objects" on page 367.



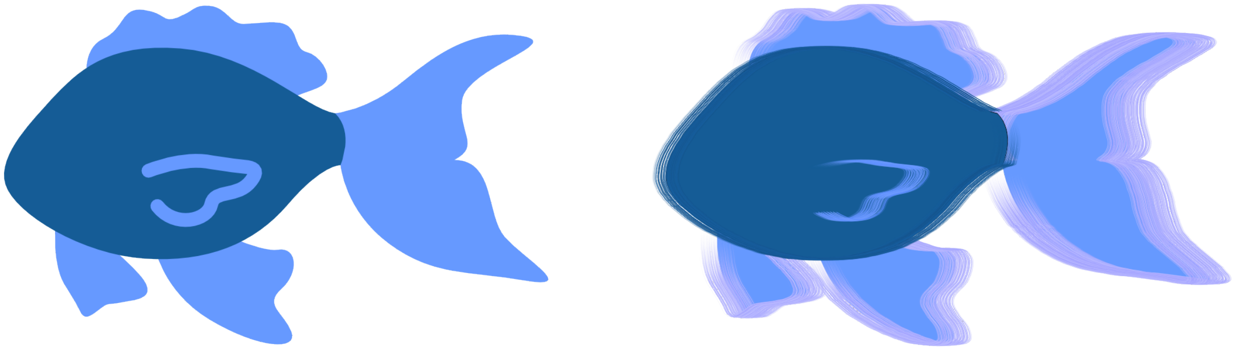
In this example, the brushstroke's color has been changed, the path's shape has been adjusted and the path rotated.

If you have a stylus, you can produce brushstrokes that fade in and out; change size, transparency, and angle based on stylus input data such as direction, pressure, tilt, and bearing.



The amount of pressure you apply with a pressure-sensitive stylus or pen tablet controls the transparency and width of your strokes.

Not only can you add brushstrokes as you draw, but you can also apply brushstrokes to existing paths, curves, and shapes created with a wide variety of drawing tools, which reveals a boundless field of creative opportunities, enabling you to embellish, customize, and breathe new life into your compositions. Furthermore, you can modify and remove brushstrokes from objects at any point, providing you with full control over the evolution of your artistic vision. For information about applying brushstrokes, see Apply, undo, and clear brushstrokes



Painterly brushstrokes applied to vector objects

New! Remote fonts

You can now access remote fonts, such as Google Fonts, directly in Corel DESIGNER. This allows you to preview a remote font without downloading it. And when you use a remote font, it is automatically downloaded for immediate use.

In Corel DESIGNER, this feature also saves you time when opening a document containing fonts that are not on your system or embedded in the file but available in an online library. Those missing fonts are automatically installed, eliminating any font-substitution steps. For more information, see "To check online libraries for missing fonts" on page 724.

And if you prefer to only work with fonts installed on your system, you can choose to not display remote fonts in the Font List box. For more information, see "To customize the font list" on page 727.

Enhanced! Non-destructive bitmap effects

CorelDRAW Technical Suite 2024 simplifies working with non-destructive bitmap effects. In Corel DESIGNER, adding a bitmap effect from the **Effects** menu now automatically opens the **FX** tab of the **Properties** docker.

From that docker, you can access all the tools and settings for non-destructive effects, allowing you to make quick adjustments and experiment endlessly. When you modify an effect's settings, you'll see the changes in your design or image in real time. You can apply multiple special effects to the same object, and toggle on or off individual effects. And with a single click, you can reset or flatten an effect.

Corel DESIGNER (CorelDRAW Technical Suite September 2023 Subscriber Update)

New! Focus mode

When working on complex documents in Corel DESIGNER, Focus mode simplifies selecting and editing objects within groups. It allows you to isolate design elements while still being able to see them within context of the whole drawing. You can focus on a range of design elements, including PowerClip objects, symmetry groups, objects with effects applied, bitmaps, and more.

When you bring an object or a group of objects into Focus mode, it is brought to the top of the stacking order. A transparent overlay covers all other design elements that cannot be edited or selected. This makes it easier to work with a particular object, group of objects, or overlapping objects. You can adjust the opacity of the overlay.

When you activate Focus mode, a floating toolbar appears in the top-left corner of the drawing window displaying the focused object's place in the hierarchy of the design. Using the breadcrumb controls on the floating toolbar, easily navigate through object groups without needing the **Objects** docker, freeing up screen space.

For more information, see "Edit objects in Focus mode" on page 370.

Enhanced! Export options

A range of enhancements to the **Export** docker make it easier than ever to output objects and pages to even more file formats, now including CDR, WEBP, CGM, PSD, and BMP. A redesigned workflow simplifies exporting the current page, all pages, or selected objects.

When working with multipage documents, you can export each page to a separate file. You can also export a specific page or a range of pages. In addition, a page in one document can be duplicated and exported to a new file in couple of clicks. And now page sizes are retained in the individual output files when exporting to GIF, JPG, PNG, or EPS.

For more information, see "Export objects and pages" on page 937 and "To duplicate and export a page to a new document" on page 794.

New and enhanced! Assets docker

CorelDRAW Technical Suite September 2023 Subscriber Update introduces a range of features and enhancements to the **Assets** docker to improve your workflow. In response to user feedback, the redesigned docker incorporates a tree folder structure, providing a familiar and intuitive method for browsing files. It allows you to view folder hierarchy, navigate through folders, and locate content within the broader context of your files.

The **Assets** docker now has two panes, **Folders** pane and **Content** pane, so you can browse and preview content with ease. The **Folders** pane lets you browse content and filter out search results by selected folder. You can browse and search the contents of one or more folders, or explore all locations in the folder list. Furthermore, Corel DESIGNER enables you to add folders to or remove folders from the content locations list, giving you the flexibility to work with content from local folders and shared network locations. You can rename items in the folder list and give them more descriptive or meaningful names, facilitating better organization and seamless file navigation. You can expand and collapse folders to optimize screen space and focus on relevant content. Plus, you can navigate the tree folder structure in the **Folders** pane by using the arrow keys, which offers efficiency, accessibility, and contributes to a smoother workflow. The **Content** pane displays assets thumbnails. You can resize the **Folders** and **Content** panes to adjust the layout of the **Assets** docker according to your preferences and needs.

We have streamlined the user interface to enhance accessibility and convenience. Sorting options are now conveniently located in a drop-down list at your fingertips. Plus, progress bars appear during the loading and synchronization of content, providing visual feedback on the status of these tasks while you work uninterrupted in the application. In addition, performance improvements deliver faster syncing, filtering, and searching of content.

For more information, see "Find clipart and other local and network assets" on page 119.

New and enhanced! Print Merge

Introducing a range of user-inspired enhancements, the Print Merge feature offers increased versatility and ease of use.

Expanding the range of compatible file types, Corel DESIGNER now provides support for Excel Workbook (XLSX) data source files. Yet another significant improvement in the import functionality is the ability to choose specific worksheets and columns when importing data from spreadsheets with multiple tabs and columns. For more information about importing data source files, see "To import a data source file" on page 904.

The latest update includes two new variable data types, images and QR codes, enabling you to integrate diverse data into your projects and produce richer outputs with ease. In addition to columns holding text and numeric values, you can now create path columns and specify file paths. This allows you to seamlessly incorporate image assets such as logos, icons, or photographs into your merged documents. For more information about image fields, see "Image fields" on page 906. By merging unique QR codes for each record, you can supply customized experiences for your audience. For more information about QR code fields, see "QR code fields" on page 908. Enhanced alignment and scaling options for images and QR codes give you complete control over the position and size of the visuals in the final output.

Another essential feature is the ability to synchronize a linked file with its source and incorporate the latest changes. For more information about importing and syncing with data source files, see "Import and sync with data source files" on page 900. Furthermore, alongside importing a data source file, you can now selectively import data from columns, which makes it easier to combine data from diverse sources, expanding your possibilities. For more information about importing a column, see "To import a column from a data source file" on page 904.

Corel DESIGNER introduces a number of time-saving features that streamline the data management process, maximizing your efficiency and productivity. You can select and deselect all records with the click of a button. Plus, you can quickly clear all merge data without having to manually delete each individual record and column. Updating print merge fields in your document is now quick and easy, giving you the flexibility to adapt and modify the content as needed. For more information about updating data fields, see "To edit a merge field" on page 911.

The application offers multiple methods for identifying and locating print merge objects, enhancing your ability to navigate and work with documents. When you select merge fields on the drawing page, blue handles visually differentiate them from regular objects. In addition, you can conveniently find information about merge fields on the Status bar and in the **Summary** section of the **Properties** docker. In complex files with numerous objects and data fields, the **Find and Replace** docker is highly effective for quickly locating merge fields. For more information about finding and selecting merge fields, see "To find and select merge fields" on page 911.

Enhanced! PDF Import

Enhanced PDF import capabilities, such as improved text flow, enhanced text editability, accurate recognition of language order, retention of OpenType features and stylistic sets, and preservation of formatting and column layout, ensure a fast and seamless transition of your PDF content into Corel DESIGNER. Paragraphs are intelligently converted into Artistic and Paragraph text objects based on line length and spacial proximity, ensuring an accurate representation of the original text structure and organization. Paragraph alignment, line spacing, drop caps, superscript and subscript characters, bulleted and numbered lists, and other formatting elements are precisely identified and maintained, preserving the intended visual appeal and integrity of your document. Optimized paragraph handling, accurate recognition of formatting details, and smoother transitions for multi-column layouts streamline your editing workflow, making it easier and more efficient to work with imported PDF content.

Enhanced! Ghostscript 10.01.2

The application removes the previously installed GPL Ghostscript 8.64 included with the CorelDRAW product and offers the latest version 10.01.2 as an optional module. For more information, see "Installation options" on page 24.

Note: If the CorelDRAW Technical Suite September 2023 Subscriber Update hasn't been applied, it is recommended that you verify the Ghostscript version installed on your system, uninstall any outdated versions of the module, and install version 10.01.2 to address vulnerabilities in Ghostscript 10.01.1 and earlier. For detailed instructions on updating Ghostscript, see How to uninstall Ghostscript (8.64) or exclude it from the installation of CorelDRAW Technical Suite.

Corel DESIGNER (CorelDRAW Technical Suite March 2023 Subscriber Update)

New! Online templates

You can now start a project from an online template on the **Templates** tab of the **Create a New Document** dialog box. For more information, see "To start a document from a template" on page 755. The new online library gives you instant access to more templates than ever before. Complete your profile survey, so you can filter templates and display the ones that are best suited for you.

Enhanced! Document-creation controls

Now you can set bleed limits on the **Document Settings** tab of the **Create a New Document** dialog box. This setting is saved with the document's presets and offers more flexibility when creating new documents. For more information, see Start and open drawings

Enhanced! Document-preset thumbnails

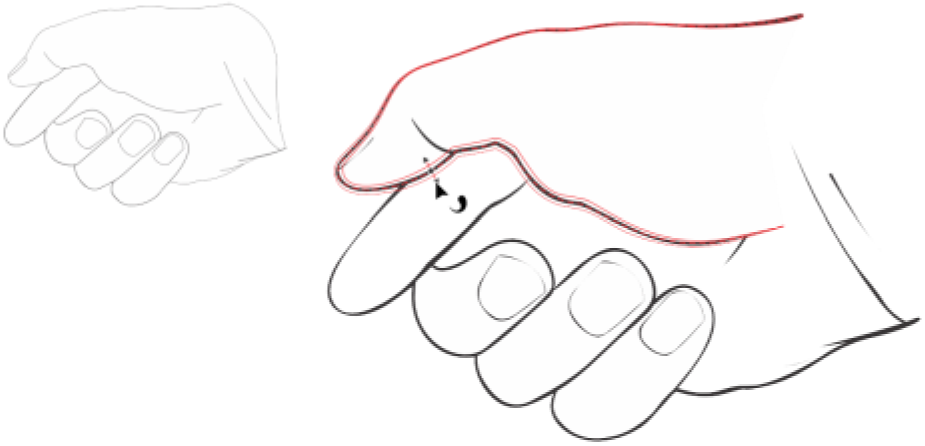
Improved thumbnails of presets in the **Create a New Document** dialog box make it easier to view and browse the wide selection of print, web, device-specific, and social media presets available in the app. Page size information has been streamlined to reduce visual clutter. Now icons give a better indication of the page type and can help you quickly locate the exact preset you need.

Enhanced! Crash reporting

If an application in CorelDRAW Technical Suite quits unexpectedly, an error report dialog box appears the next time the application is launched. Now if you don't want to send an error report, you can disable the crash report dialog in the **Global Privacy** settings. For more information, see "Error logging and reporting" on page 32.

New! Variable Outline tool

The **Variable Outline** tool lets you create object outlines of varying widths. You can specify where the width variance starts and ends to create dynamic, organic-looking lines and shapes. In addition, you can modify an outline without affecting its variable outline properties. For more information, see "Variable outlines" on page 215.



You can apply an outline of varying widths using the Variable Outline tool.

Corel DESIGNER (CorelDRAW Technical Suite September 2022 Subscriber Update)

New and enhanced! Support for the Google Web Picture (*.webp) file format

Corel DESIGNER now offers support for the Google Web Picture (*.webp) file format. This open standard format developed by Google provides lossless and lossy compression for images designed for use on the web. WEBP lossless images are smaller than PNGs, and WEBP lossy images are smaller than JPEG images. You can import WEBP files as you would any other supported files. When you export a file to the

WEBP format, you can choose from several presets to suit your needs, or create a new preset and save it for future use. Advanced settings, such as quality and compression ratio give you flexibility and control over the compression factor for RGB channels and the ratio between encoding speed, file size, and quality, respectively. Image transparency is maintained on both import and export. For more information, see "Google Web Picture (WEBP)" on page 1002.

New and enhanced! Create a New Document dialog box

The **Create a New Document** dialog box has been redesigned to provide a central location for starting drawings. The dialog box now has two tabs, **Document Settings** and **Templates**, so you can switch between views with ease.

On the **Document Settings** tab (**File** ▶ **New**), you can start a blank drawing by specifying document settings or choosing a preset. Corel DESIGNER lets you search and browse a wide selection of print, web, device-specific, and social media presets. Presets include predefined settings for page size and orientation, primary color mode, units of measurement, and resolution. For example, the **LinkedIn Cover** preset from the **Social** category uses pixels instead of inches, landscape orientation, RGB color and has the dimensions required for a LinkedIn cover image. To find presets more easily, Corel DESIGNER lets you filter them by category and page type and sort them by name, date, and page size. For more information, see "Start and open drawings" on page 96.

On the **Templates** tab (**File** ▶ **New from Template**), you can start a drawing from a template. The interfaces for filtering and sorting templates and accessing local and network folders have been reorganized to help you quickly find the templates you need. For more information, see "Find templates" on page 756.

New and enhanced! Scale tools

Corel DESIGNER lets you easily scale a portion of an object or image to a specific size. The time-saving **Scale portion** tool lets you resize a portion of an object to fit a desired dimension. For example, if you need a door to be seven feet tall, you simply specify that value and then drag vertically along the door to scale it. You can also use the interactive **Fit to Reference** tool, which offers greater accuracy when resizing an object to fit into another object. For example, this handy new tool lets you simultaneously scale and move a screw to fit perfectly into a specific nut. For more information, see "Size and scale objects" on page 381.

New and enhanced! CGM hotspots

Corel DESIGNER introduces a new **Show/Hide CGM Hotspots** button to help you instantly determine which objects contain CGM object data. A quick toggle will display hotspots with a distinctive blue hatch, eliminating a laborious process of sifting through objects one-by-one to identify CGM hotspots. This is particularly convenient for working with S1000D content that contains interactive CGM object data. For more information, see "To add or edit data for an object" on page 449.

New and enhanced! Clear object data from nested groups

When working with elements and groups of elements that contain metadata in Corel DESIGNER, you now have the option to clear data from a single object or from the entire group. This is beneficial when exchanging files or partial designs that contain sensitive metadata you do not want to share.

New and enhanced! Macro and API additions

A new macro and API (setCGMregion) included with Corel DESIGNER helps users quickly add object data for defining objects to meet CGM specifications. The macro and API combination offers flexibility by letting users change macro functionality to suit their needs.

New and enhanced! Cropping artwork to page boundaries on export

Now when you export files to the PNG, JPEG, and GIF formats, you can crop your technical illustration to the boundaries of the drawing page to remove unwanted objects and reduce file size.

New and enhanced! Export docker

CorelDRAW Technical Suite September 2022 Subscriber Update introduces a range of features and enhancements to the **Export** docker to improve your workflow. Assets and pages can now be exported to three additional formats: Adobe Illustrator (AI), AutoCAD Drawing Database (DWG), and AutoCAD Drawing Interchange Format (DXF). For your convenience, assets and pages can be renamed directly in the **Export** docker. Plus, the **Export** button is grayed out when there are no items selected.

New! Updated user interface on Windows 11

To better align with the updated Windows 11 user interface, the CorelDRAW Graphics Suite September 2022 Subscriber Update features rounded corners on the application window and dialog boxes, dialog box shadows, a new application title bar, and snap layouts.

Corel DESIGNER (CorelDRAW Technical Suite March 2022 Subscriber Update)

New! Share ideas and provide feedback

Make suggestions about CorelDRAW Technical Suite directly from within the applications, and then other users can evaluate and give feedback on your ideas. You can also review and vote on recommendations from others. For more information, see “Submit feedback” on page 31.

Enhanced! Pages docker

Improved thumbnail previews in the **Pages** docker in Corel DESIGNER simplify working with pages. Plus, you can now quickly insert pages after the active page, without having to rearrange pages manually.

Enhanced! Multipage view

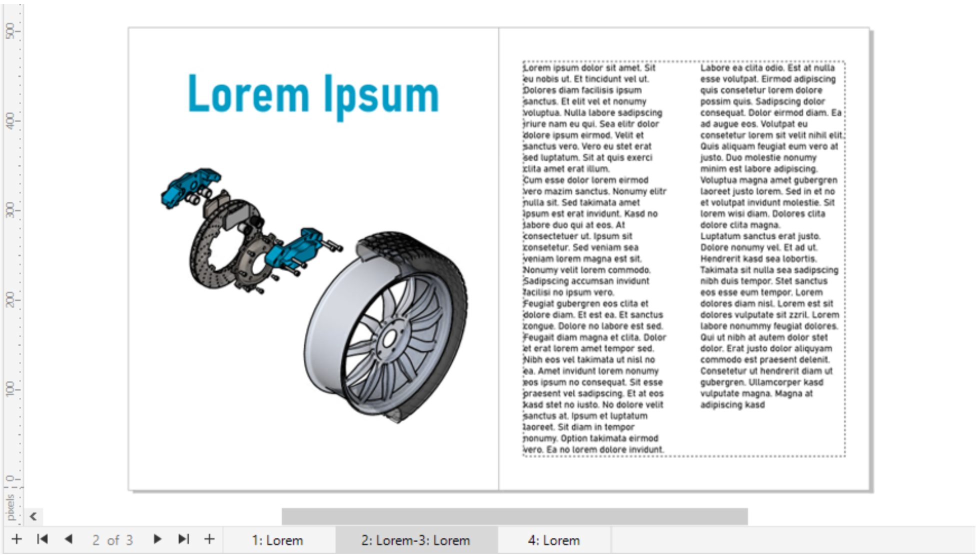
Resize pages interactively in multipage view as if they were standard rectangle objects. To resize pages from the center, simply hold down **Shift** when dragging a handle.

Switching to multipage view automatically zooms to show all pages; switching to single page view zooms to fit the active page in the drawing window.

Enhanced! Facing pages

The new **Show Spreads** command in the **Pages** docker in Corel DESIGNER makes it easy to toggle between showing spreads of facing pages and single page thumbnails. When you view spreads as single page thumbnails, you can move any facing page by dragging it within the **Pages** docker or moving its page tab in the document navigator. For more information, see “To move a facing page” on page 799.

Plus, the improved tabs in the document navigator clearly show spreads of facing pages for easier page navigation.



Lorem Ipsum

Lorem ipsum dolor sit amet. Sit eu nobis ut. Et tincidunt vel ut. Dolores diam facilisis ipsum sanctus. Et elit vel et nonumy voluptua. Nulla labore sadipscing iriure nam eu qui. Sea elitr dolor dolore ipsum eirmod. Velit et sanctus vero. Vero eu stet erat sed luptatum. Sit at quis exerci clita amet erat illum.

Cum esse dolor lorem eirmod vero mazim sanctus. Nonumy elitr nulla sit. Sed takimata amet ipsum est erat invidunt. Kasd no labore duo qui at eos. At consectetuer ut. Ipsum sit consetetur. Sed veniam sea veniam lorem magna est sit. Nonumy velit lorem commodo. Sadipscing accumsan invidunt facilisi no ipsum vero.

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The tab for the second and third page shows that they are facing pages.

Enhanced! Multi-asset export

The **Export** docker features expanded file support, letting you export assets to the TIFF and EPS file formats. Plus, you can select all assets with a single click, which makes it easier to export all assets at once or remove all items from the export list.

Enhanced! Assets docker

The new default list view and improved thumbnails of Cloud assets make it easier to view and use your content. Syncing assets from the Cloud is faster and more reliable. Plus, when using linked symbol libraries, you can restore broken links and regain access to the symbols in the libraries with ease.

New! Adjustment presets

In CorelDRAW Technical Suite March 2022 Subscriber Update, adjustment presets have been completely rebuilt. You can now create multi-filter adjustment presets non-destructively in Corel PHOTO-PAINT, and apply these presets in both Corel DESIGNER and Corel PHOTO-PAINT. When you achieve a favorite image-editing result, you can easily combine and save the adjustment filter settings for quick and easy reuse in other projects.

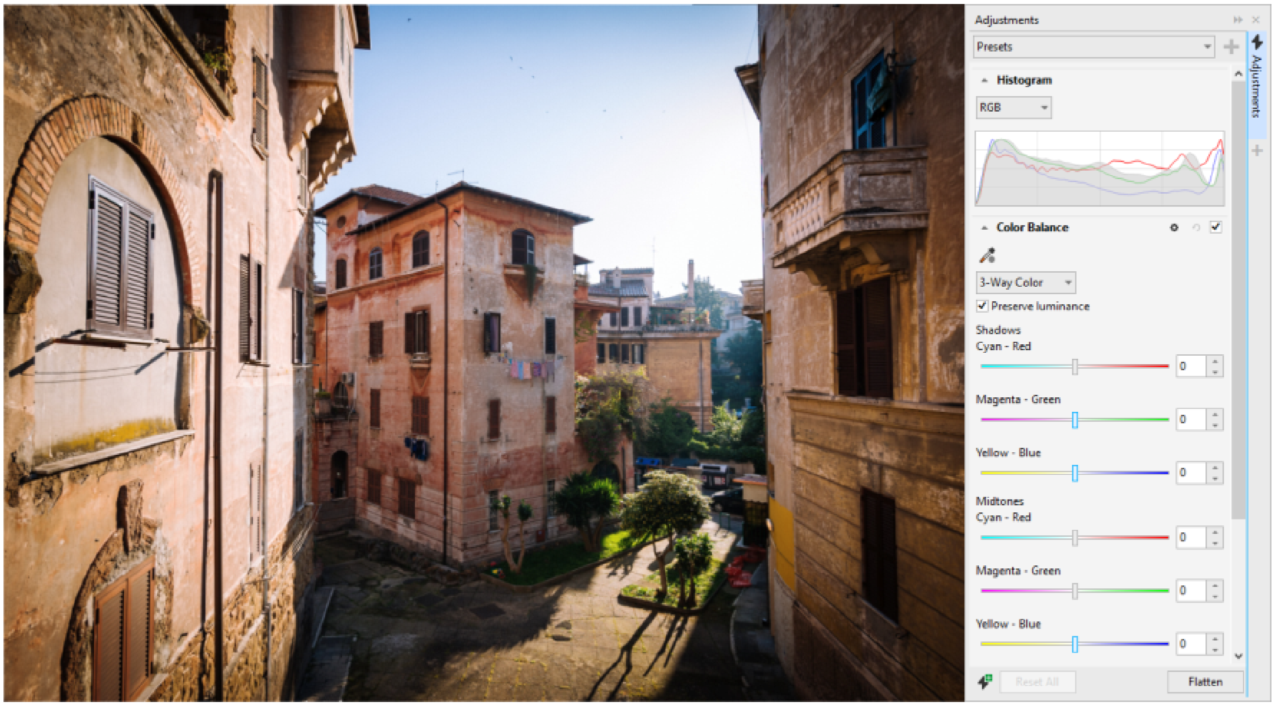
You can also organize your presets into custom categories or simply assign them to default categories. In addition, you can jump-start your editing process by choosing from a collection of carefully curated and tested preset styles, which include Black & White, Color, and Tone categories.

New and enhanced! Adjustments and special effects

Corel DESIGNER provides five new adjustment filters and 19 effects for working with bitmaps, all accessible from the Effects menu.

Enhanced! Adjustments docker performance

With Corel PHOTO-PAINT, you will experience an impressive boost in image-editing speed when using the Adjustments docker. The improved display caching system means that adjustment filters will be fluid and responsive, particularly when zooming in on smaller image details and areas. In addition, support for multi-core processing in both Corel DESIGNER and Corel PHOTO-PAINT makes applying adjustments in either application a breeze.


Adjustments
Presets
Histogram
RGB
Color Balance
3-Way Color
☑ Preserve luminance
Shadows
Cyan - Red
0
Magenta - Green
0
Yellow - Blue
0
Midtones
Cyan - Red
0
Magenta - Green
0
Yellow - Blue
0
Reset All
Flatten
Adjustments

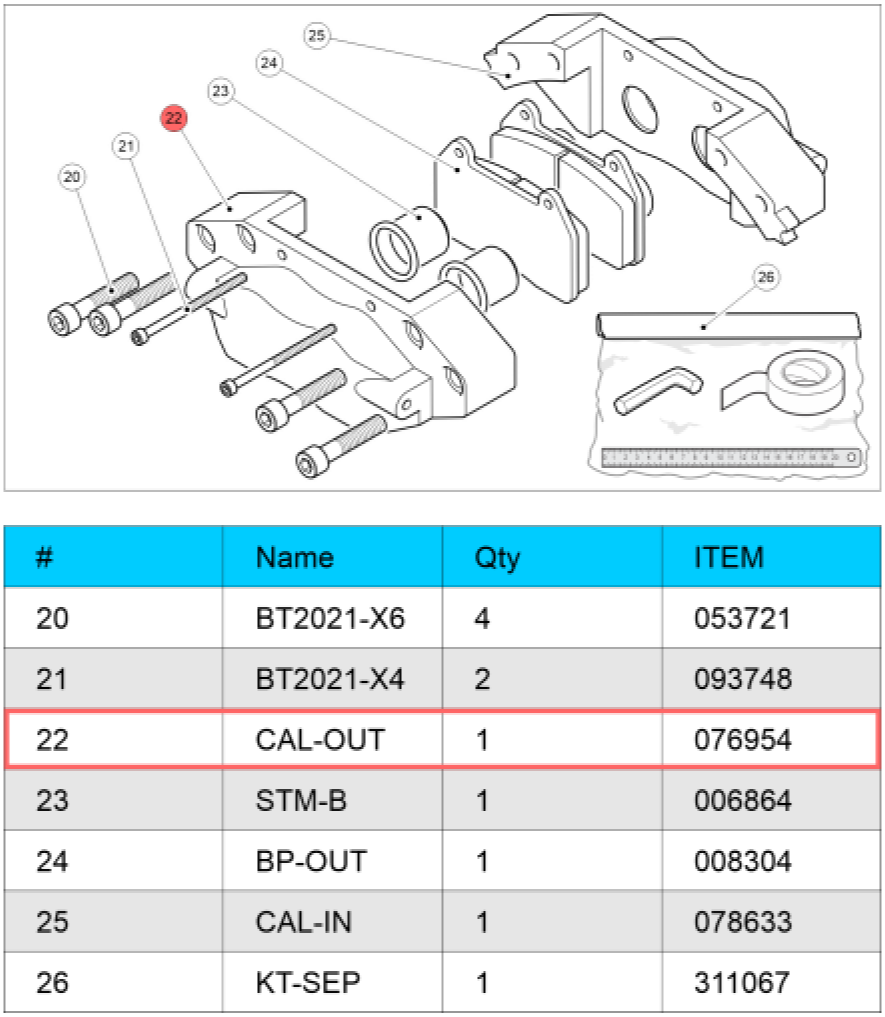
The enhanced Adjustments docker.

Corel DESIGNER 2021

Corel DESIGNER 2021 offers a range of precision illustration and design tools to efficiently create detailed technical documentation with exact specifications. Whether you're creating complex user manuals or intricate schematics, no time or effort is wasted with this innovative and highly effective solution for technical design.

New! Create an online spare parts page

Create a spare parts page by taking advantage of the enhanced file support in the **Sources** docker, the new InteractiveSVG database template, and enhanced SVG export. For more information, see "Create interactive SVG graphics for online spare parts pages" on page 939.

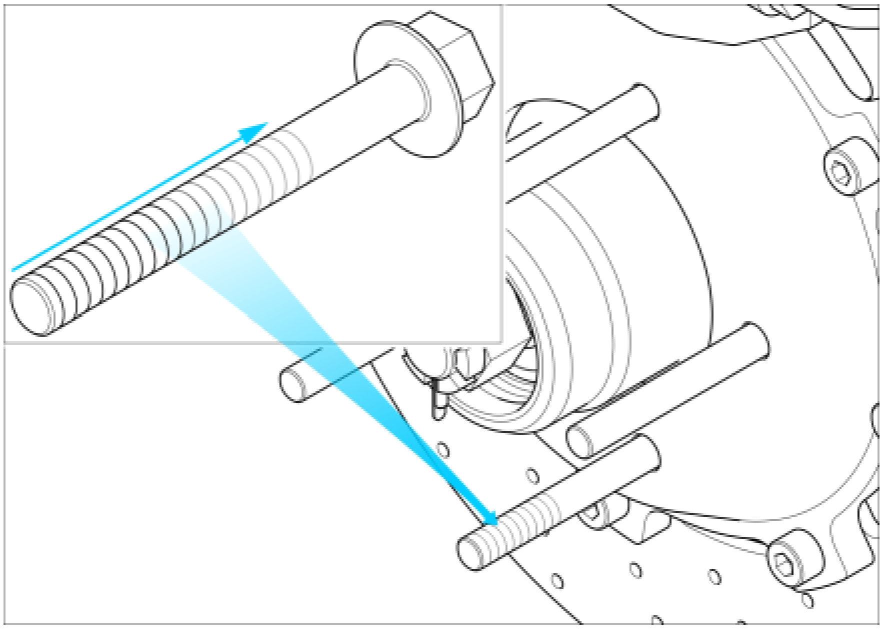


#	Name	Qty	ITEM
20	BT2021-X6	4	053721
21	BT2021-X4	2	093748
22	CAL-OUT	1	076954
23	STM-B	1	006864
24	BP-OUT	1	008304
25	CAL-IN	1	078633
26	KT-SEP	1	311067

Create an interactive SVG graphic for an online spare parts page.

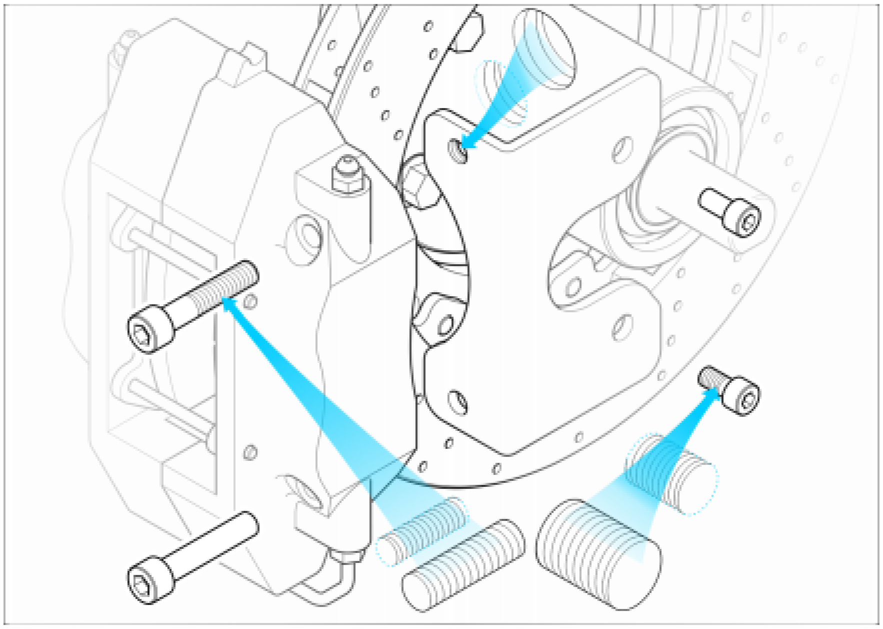
New! Thread and well shapes without borders

Use the new **3-Point Thread** and **3-Point Well** tools to add threads to objects imported from XVL Studio or any other CAD project with precision and ease. These new tools let you use the edges of existing objects to define the thread diameter, eliminating the need to snap to a center point.



The new 3-Point Thread tool lets you quickly add threads to imported bolts.

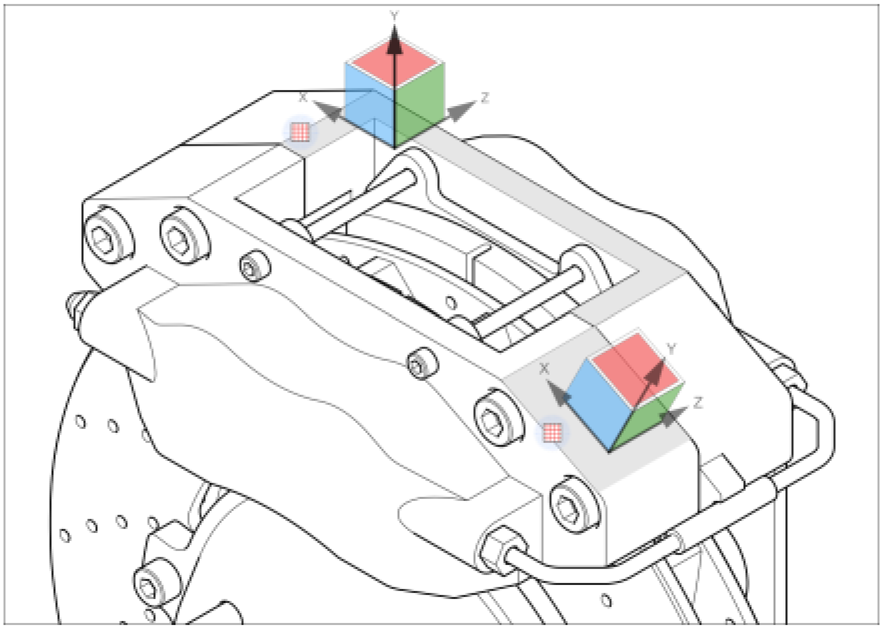
Plus, you can remove the outer lines of the threads to prevent overlapping lines by clicking the **Remove Border** button on the property bar. For more information, see "Draw well and thread shapes" on page 241.



Remove the outer lines of a threaded shape to prevent overlapping lines.

New! Projection bookmarks

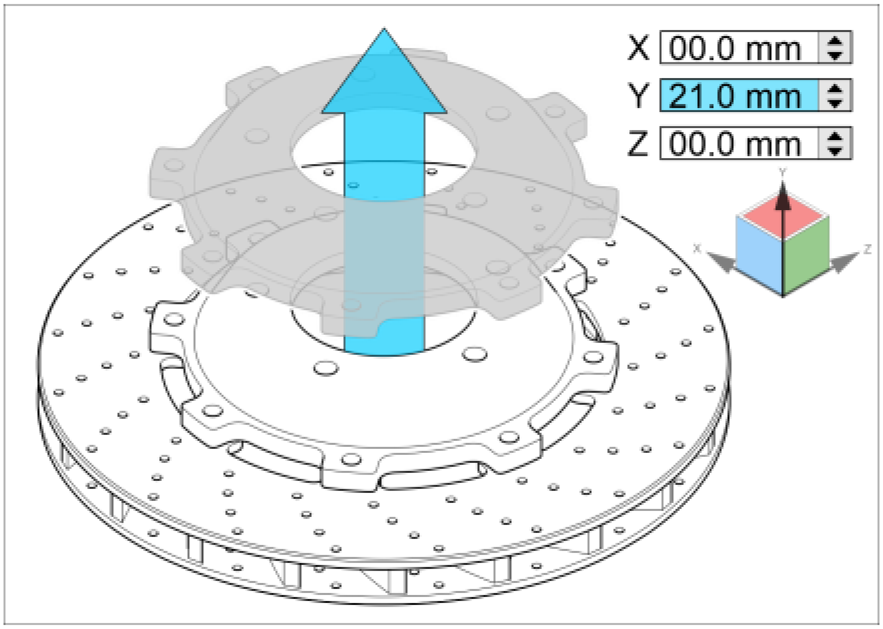
When drawing an element on a custom projected plane, you can place a projection bookmark in the drawing window as a shortcut to quickly return to that custom drawing profile in the future. Next time you need to work on the same element, simply click the projection bookmark to activate the custom drawing profile. This eliminates the need to adjust values in the **Projected Axes** docker. For more information, see "Bookmark custom drawing profiles" on page 350.



Projection bookmarks let you quickly activate a custom drawing profile from the drawing window to continue working on an element.

New! Move objects with the Projected Axes docker

The **Projected Axes** docker features new controls that let you move projected objects along the x, y, and z-axis quickly and precisely. For more information, see "Move projected objects" on page 345.

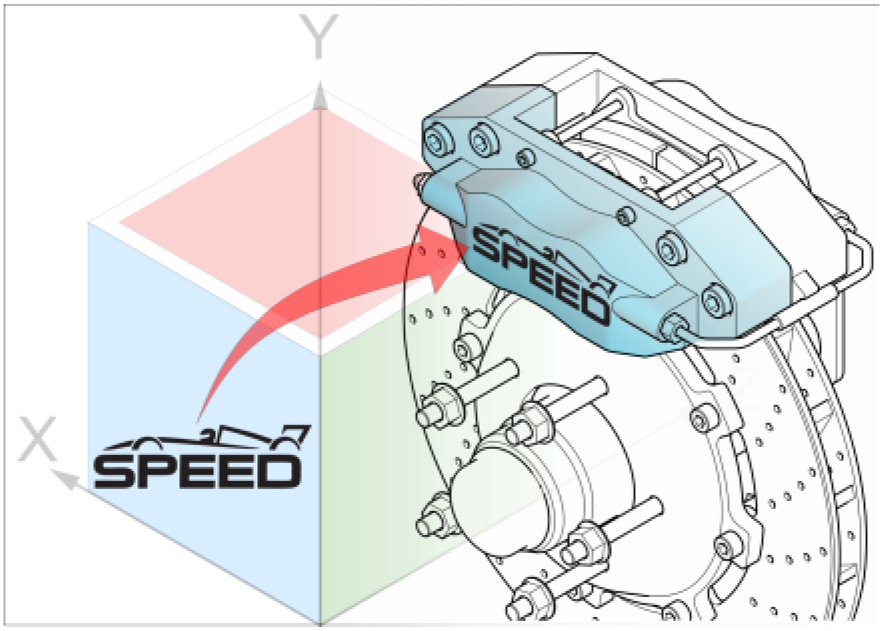


X 00.0 mm
Y 21.0 mm
Z 00.0 mm

Moving projected objects with the Projected Axes docker

Enhanced! Project objects

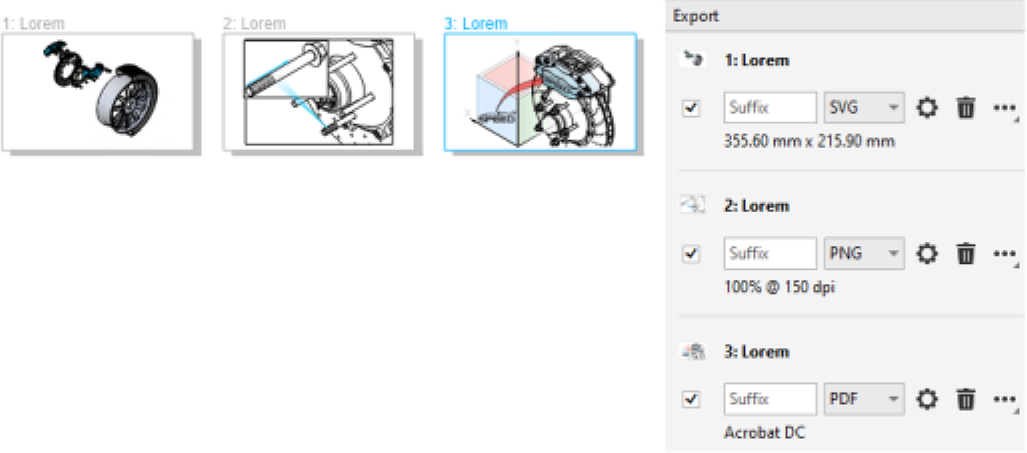
Project selected objects with ease without even opening the **Transform** docker. Simply hold down **Shift** and click a drawing plane button on the standard toolbar. Or hold down **Shift** and click the plane you want on the interactive cube in the **Projected Axes** docker.



Project objects quickly by using Shift.

New! Multi-asset Export

Corel DESIGNER 2021 lets you create a customized list of assets to export with one click. The new **Export** docker has a range of flexible, time-saving options for outputting pages and objects. In a couple of clicks, you can send pages or objects to multiple industry-standard formats, including SVG and PDF. The same design element can be simultaneously exported with different settings by duplicating it in the **Export** docker and modifying the output options. Or you can export several items at the same time using identical preferences. For more information, see “Export objects and pages” on page 937.



1: Lorem
☑ Suffix SVG
355.60 mm x 215.90 mm

2: Lorem
☑ Suffix PNG
100% @ 150 dpi

3: Lorem
☑ Suffix PDF
Acrobat DC

Export a list of pages and objects to a range of formats in a single click.

Enhanced! File support in Sources docker

Assemble complex projects with ease thanks to the enhanced file support in the **Sources** docker. Add externally linked Corel DESIGNER and CorelDRAW files to your drawings. Import Excel Workbook (XLS and XLSX) or Comma-separated values (CSV) files to add linked tables that contain information about specific project elements. You can sync the linked files with their source at any time to update them with the latest changes.

New! InteractiveSVG object data

Apply InteractiveSVG data to objects from within the **Object Data** docker so that you can later export them to interactive SVG files to be shown in browsers and web applications. InteractiveSVG data lets you specify how to change the objects when you hover over them in the exported SVG file. For example, objects can change their fill, outline color, outline width, or transparency, or disappear altogether, making it easy to create alternative SVG views. For more information, see "Apply InteractiveSVG data to objects" on page 456.

Enhanced! Interactive effects in SVG graphics

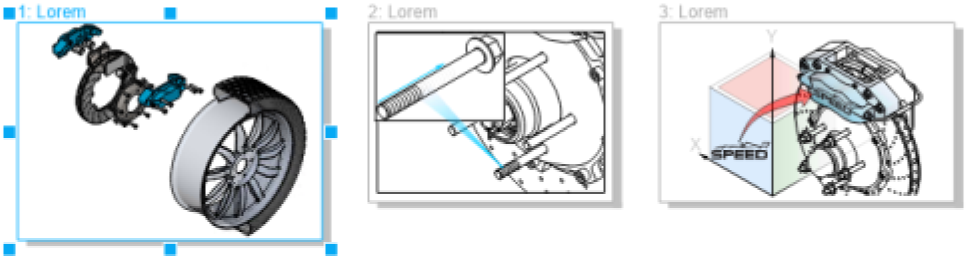
Export drawings to interactive SVG files. The enhanced SVG export dialog box lets you use the assigned InteractiveSVG object data to include interactive effects in the exported SVG files. For more information, see "To export a Scalable Vector Graphics file" on page 996.

Enhanced! Object Data Manager

Add object data to multiple selected objects faster than ever thanks to the redesigned UI of the Object Data Manager.

New! Multipage View

Corel DESIGNER 2021 helps accelerate your design workflow with **Multipage View**. It lets you see all pages in a document simultaneously, so you don't have to click tabs to navigate to another part of your drawing. For more information, see "Page views" on page 789.

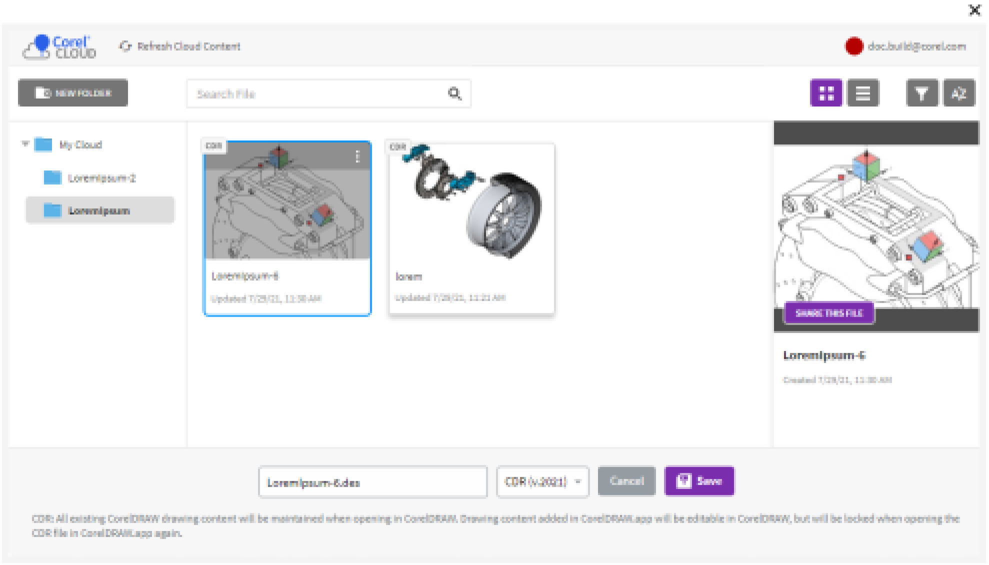


View, manage, and edit all of your project's digital assets in one view.

New! Live Comments and new Cloud dashboard

This new feature lets everyone involved in a project work in real time, where stakeholders can comment on and annotate a document in CorelDRAW.app with all feedback instantly appearing in the working file in Corel DESIGNER 2021.

A new dashboard in both Corel DESIGNER 2021 and CorelDRAW.app acts as your collaboration hub. It contains all your Cloud drawings and in a click displays a preview, the number of comments and team members, and project status. The dashboard also lets you share designs directly from Corel DESIGNER 2021 without having to open each file.



CDR: All existing CorelDRAW drawing content will be maintained when opening in CorelDRAW. Drawing content added in CorelDRAW.app will be editable in CorelDRAW, but will be locked when opening the CDR file in CorelDRAW.app again.

A project dashboard helps you store, view, organize, and share files saved to the Cloud.

Enhanced! Performance of Cloud files

It is now faster and easier to work with Cloud files. Whether you are saving documents to the Cloud, or opening or sharing Cloud documents, you’ll notice improved speed and performance.

Enhanced! Collaboration

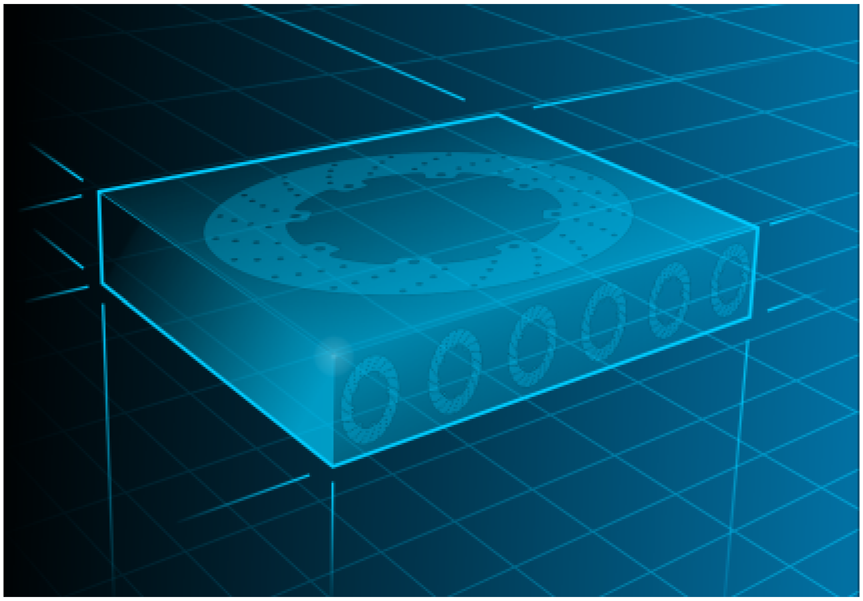
A streamlined log-in process lets you sign in to the Cloud and the **Comments** docker simultaneously by using your Corel account. Any comments you add to a document after sign-in are now identified by your email address in addition to your name. Alternatively, you can use the **Comments** docker offline to add anonymous comments.

New! Perspective drawing

In Corel DESIGNER 2021 it’s easier than ever to draw objects or scenes in perspective. This new feature is based on the principles of perspective projection and boosts productivity by eliminating the need to first set up complex grids.

To get you started, there are presets for four types of perspective drawing, which are easily customizable by adjusting any part of the perspective field. The possibilities are limitless thanks to the ability to create multiple perspective groups each with their own unique perspective field within the same page or document.

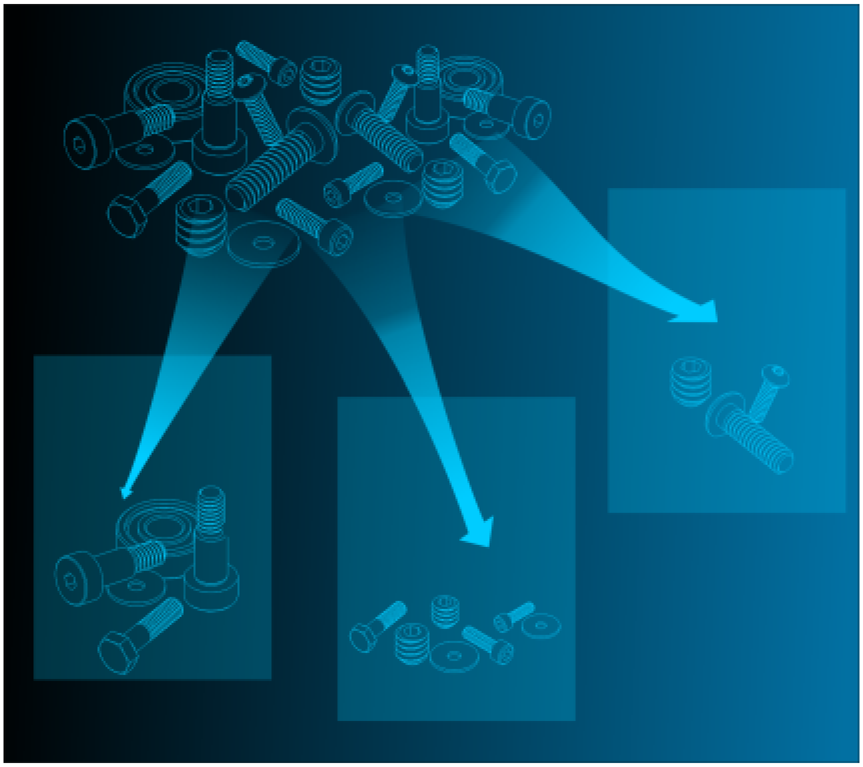
Whether you want to produce textures and patterns for your illustrations, deliver distinctive sketches of product ideas, or generate proof of concept designs that have the illusion of depth and distance, perspective drawing can help you accomplish the task at hand with ease. For information, see “Perspective drawing” on page 353.



Draw objects or illustrated scenes in perspective, faster and easier than ever.

Enhanced! Share symbols and sync updates from the Cloud

Find all your local, shared, and Cloud content from the **Assets** docker (formerly known as CONNECT™ Content docker). Renamed and enhanced, the **Assets** docker gives you quick access to all symbol libraries and other files saved and shared to your Cloud folder. Plus, you can view linked symbol libraries, and you can sync them with their source, whether local or online, so that their symbols are always up-to-date.



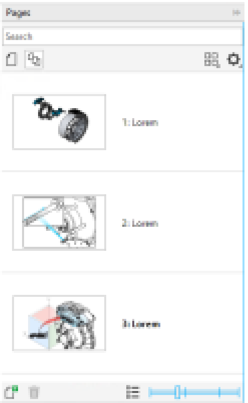
Share and sync assets from the Cloud.

New! Access to online fonts

Access more than 1000 font families from the Google Fonts library directly from Corel Font Manager to use in your drawings. Browse, search, and preview those online fonts with ease without having to install them. Add the fonts you like to your custom font collections and access them from the **Font** list box in Corel DESIGNER, CorelDRAW, and Corel PHOTO-PAINT.

New! Pages docker

Corel DESIGNER 2021 simplifies working with multipage documents with the new **Pages** docker. It lists all pages in a design so you can easily manage them and quickly navigate a project. Each page has a scalable thumbnail preview that reflects its size and content. Reordering pages is as easy as dragging them within the docker. What's more, you can add, delete, and rename pages in one spot, saving you time and effort. And in a click, you can switch display modes to either focus on a single page or use the new **Multipage View**. For more information, see "Pages" on page 785.



Manage pages in your drawings with ease and navigate projects faster than ever.

New! Autofit Page

Another time-saver in Corel DESIGNER 2021 is the **Autofit Page** feature. In just a click, you can resize a page to fit its content. You can also quickly customize the margin by specifying the space between design elements and the edge of the page. For more information, see "To autofit a page" on page 799.

Enhanced! Guidelines

When working with guidelines, you can quickly switch views from world scale to page dimensions. In addition, it's easier to manage custom guidelines, so you can set up the framework for a design more quickly. For more information, see "Set up guidelines" on page 808.

Enhanced! Find and Replace

Finding and replacing objects is easier than ever thanks to new indicators that highlight objects included in a search when you've limited the range to selected items.

New! Snap to self

When working in complex designs in Corel DESIGNER 2021, a new setting allows you to prevent objects from snapping to their own snap points so you can move and transform design elements with ease and precision.

Enhanced! Replace Colors filter

The **Replace Colors** filter has been rebuilt from the ground up. Improved color pickers and eyedropper tools allow for more precise editing, and a new interactive control makes fine-tuning hue and saturation ranges more intuitive. And a slider has been added to help ensure smoother color transitions between selected and unselected pixels. For more information, see "To replace colors" on page 852.

New! HEIF Support

Corel DESIGNER lets you take advantage of photos captured on mobile phones with High Efficiency Image File (HEIF) support. Many devices use HEIF as the default capture format because it delivers smaller file sizes without sacrificing picture quality. You can import the key image from HEIF files into a drawing. For more information, see "High Efficiency Image File Format (HEIF)" on page 983.

Corel DESIGNER™ 2026

Learning resources

You can learn to use the product in various ways: by accessing the Help and tooltips, by completing tutorials, and by exploring the resources on the Corel website (www.corel.com). You can also check the Readme file (**readme.html**), which is installed with the software.

This section contains the following topics:

- “Get help” (page 63)
- “Help and tooltips” (page 64)
- “Welcome screen” (page 65)
- “Developers’ website” (page 65)
- “Network deployment guide” (page 65)
- “Web-based resources” (page 65)

Get help

Various learning resources are available. The following table can help you decide what learning resources to consult when you need assistance. You can access more information about some resources by clicking the corresponding links.

To	See
Obtain additional information about product tools and features	“Help and tooltips” on page 64 “Web-based resources” on page 65
Learn to automate tasks by using macros and scripts	Community website for developers
Find information about deploying the suite on a network	CorelDRAW Technical Suite Deployment Guide
Find specific information about the latest version of the suite	Readme file (readme.html), which is installed with the software. To find it, navigate to the folder where the product is installed, open the **Languages** folder, and open the language folder you want.

Documentation conventions

The following table describes important conventions used in the documentation.

Convention	Description	Examples
Menu ▸ Menu command	A menu item and menu command that you need to click in sequence	Click **File** ▸ **Open**.
📝	A note contains important information that is relevant to the preceding steps. It may describe conditions under which the procedure can be performed.	A compound blend cannot be copied or cloned. If you click the **Equal margins** button, you must specify values in the **Top/left margin** boxes.
💡	A tip contains suggestions for performing the preceding steps. It may present alternatives to the steps, or other benefits or uses of the procedure.	Trimming an object can reduce the drawing file size. You can change the number of swatches in the color grid by dragging the **Size** slider.

Help and tooltips

The Help provides comprehensive information about product features from within the application. The Help is also published in PDF format as the Corel DESIGNER User Guide.

You can browse through the entire list of topics or search for specific words. You can also access the Corel Knowledge Base on the Corel website and other online resources, such as videos, from the Help window.

Tooltips provide helpful information about application controls when you position the pointer over icons, buttons, and other user interface elements. You can hide all tooltips, and you can display them again when you need them.

To use the Help

1. Click **Help** ▸ **Product Help**.
2. Perform a task from the following table.

To	Do the following
Browse through topics in the Help	Click a topic heading in the left pane.
Search the full text of the Help for a particular word or phrase	Type a word or phrase in the search box. For example, if you are looking for information about the RGB color mode, you can type **RGB** to display a list of relevant topics. Choose a topic from the list that appears. **Tip:** If your search results do not include any relevant topics, check whether you spelled the search word or phrase correctly. Note that the English Help uses American spelling (for example, "color," "favorite," "center," and "rasterize"), so searching for British

To	Do the following
	spellings (“colour,” “favourite,” “centre,” and “rasterise”) produces no results.

You can also access the Help by pressing **F1**.

View context-sensitive Help from within a dialog box by clicking the **Help** button in the dialog box.

To hide and show tooltips

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 Click **Display**.

3 In the **Other controls** area, disable or enable the **Show tooltips** check box.

Welcome screen

The Welcome Screen appears when you start the application. With the Welcome Screen, you can quickly start or open a document, choose a workspace that suits your needs, access online learning videos and resources, and more. Plus, discovery files can help you get started quickly with the application.

To access the Welcome screen

- Click **Help** ▸ **Welcome screen**.
  You can close the Welcome screen by clicking the **X** button on the **Welcome screen** button on the tab bar.

You can also access the Welcome screen by clicking the **Welcome screen** button on the tab bar.

You can also give feedback and share ideas about the application from the Welcome Screen. For more information, see “Submit feedback” on page 31.

Developers’ website

Whether you are automating tasks by using macros or scripts, creating custom tools, or developing commercial solutions that integrate with CorelDRAW Technical Suite; the developer community website can help you with its wealth of useful resources: a programming guide, detailed Object Model reference documentation with code samples, and in-depth programming articles.

You can use either Microsoft Visual Basic for Applications (VBA) or Microsoft Visual Studio Tools for Applications (VSTA) to create macros that automate tasks and provide customized solutions for Corel DESIGNER, CorelDRAW, and Corel PHOTO-PAINT.

Network deployment guide

The CorelDRAW Technical Suite Deployment Guide is a step-by-step resource for deploying CorelDRAW Technical Suite 2021 to a network. This guide is provided to customers who purchase a volume (“multi-seat”) license of CorelDRAW Technical Suite 2021 for their organization. To purchase a volume license of the software and obtain its deployment guide, please contact Corel Support Services.

Web-based resources

The following web-based resources can help you get the most out of CorelDRAW Technical Suite:

- Corel Knowledge Base — articles written by the Corel Technical Support Services Team in response to questions by users
- Community.CorelDRAW.com — an online environment to share your experience with the product, ask questions, give feedback and share ideas about the application, and receive help and suggestions from other users
- Tutorials on the Corel website — show you how to use basic tools and provide tips for streamlining your workflow and improving your designs

An active Internet connection is required to access web-based resources.

Corel
DESIGNER™ 2026

Corel DESIGNER workspace tour

Becoming familiar with the terminology and workspace of Corel DESIGNER will help you easily follow the concepts and procedures in this user guide.

This section contains the following topics:

- "Corel DESIGNER terms and concepts" (page 67)
- "Corel DESIGNER application window" (page 68)
- "Standard toolbar" (page 70)
- "More about toolbars" (page 72)
- "Explore the toolbox" (page 73)
- "Property bar" (page 87)
- "Dockers" (page 88)
- "Status bar" (page 91)
- "Choose a workspace" (page 91)

Corel DESIGNER terms and concepts

Before you get started with Corel DESIGNER, you should be familiar with the following terms.

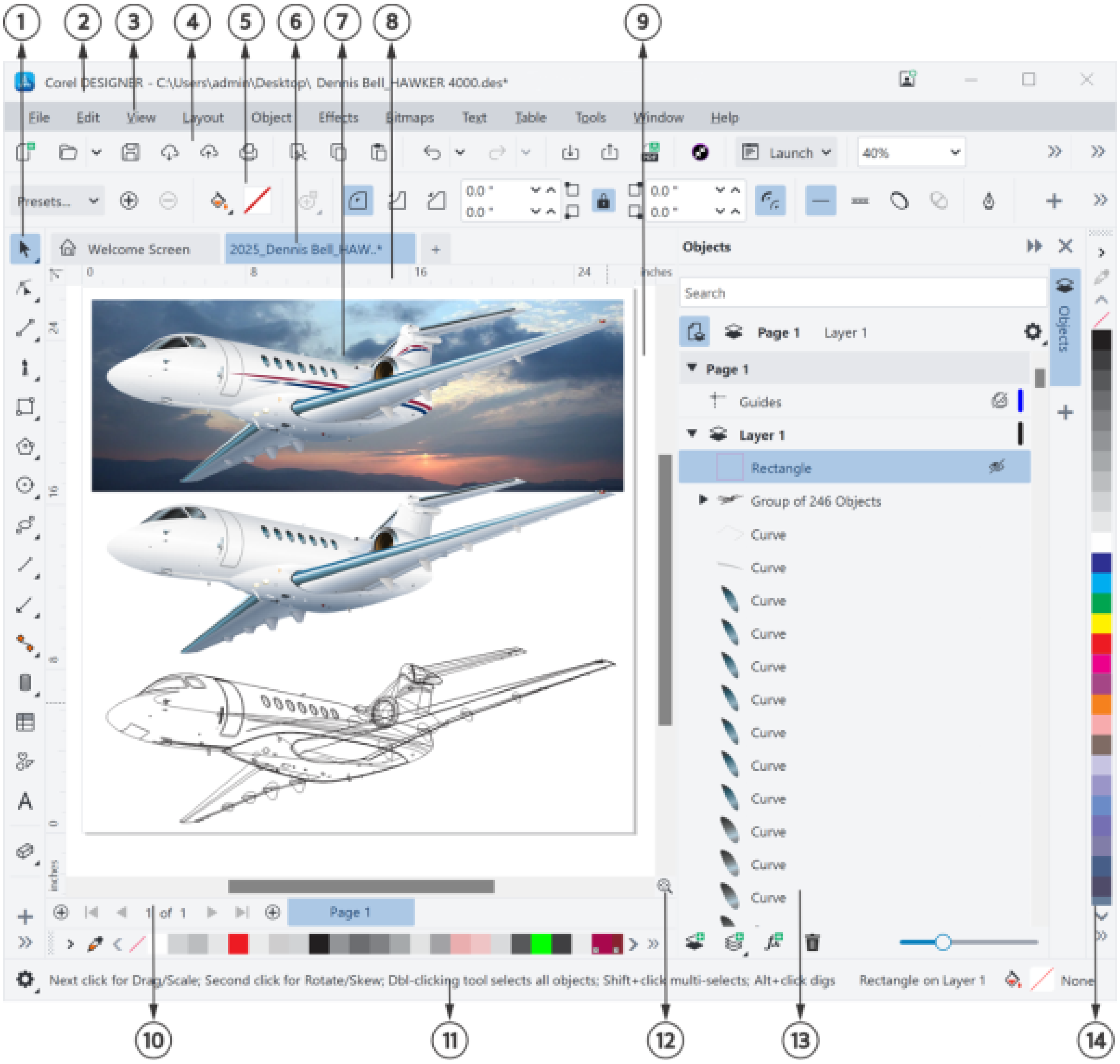
Term	Description
object	An element in a drawing, such as an image, shape, line, text, curve, or symbol
drawing	The work you create in Corel DESIGNER: for example, technical drawings, schematics, and diagrams
vector graphic	An image generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn
bitmap	An image composed of grids of pixels or dots

Term	Description
artistic text	A type of text to which you can apply special effects, such as shadows
paragraph text	A type of text to which you can apply formatting options, and which can be edited in large blocks

Corel DESIGNER application window

When you launch Corel DESIGNER, the application window opens, containing a drawing window. The rectangle in the center of the drawing window is the drawing page where you create your drawing. Although more than one drawing window can be opened, you can apply commands to the active drawing window only.

The Corel DESIGNER application window and a description of its parts follow.


1
2
3
4
5
6
7
8
9
Corel DESIGNER - C:\Users\admin\Desktop\ Dennis Bell_HAWKER 4000.des*
File
Edit
View
Layout
Object
Effects
Bitmaps
Text
Table
Tools
Window
Help
Launch
40%
Presets...
Welcome Screen
2025_Dennis Bell_HAW...*
Objects
Search
Page 1
Layer 1
Guides
Rectangle
Group of 246 Objects
Curve
Page 1
1 of 1
Rectangle on Layer 1
None
10
11
12
13
14

Next click for Drag/Scale; Second click for Rotate/Skew; Dbl-clicking tool selects all objects; Shift+click multi-selects; Alt+click digs

Circled numbers correspond to the numbers in the following table, which describes the main components of the application window. Artwork by Dennis Bell.

Part	Description
1. Toolbox	A bar with tools for creating and modifying objects in the drawing
2. Title bar	The area displaying the title of the currently open drawing
3. Menu bar	The area containing pull-down menu options
4. Toolbar	A detachable bar that contains shortcuts to menu and other commands

Part	Description
5. Property bar	A detachable bar that contains properties of the active tool or object. For example, when the text tool is active, the text property bar displays commands that create and edit text.
6. Document tab	Lets you quickly move between open documents
7. Drawing page	The rectangular area inside the drawing window. It is the printable area of your work area.
8. Rulers	Horizontal and vertical borders that are used to determine the size and position of objects in a drawing
9. Drawing window	The area outside the drawing page bordered by the scroll bars and application controls
10. Document navigator	The area at the bottom left of the drawing window that contains controls for moving between pages and adding pages
11. Status bar	An area at the bottom of the application window that contains information about object properties such as type, size, and resolution. The status bar also shows the current mouse position.
12. Navigator	A button at the lower-right corner of the drawing window that opens a smaller display to help you move around a drawing
13. Docker	A window containing available commands and settings relevant to a specific tool or task
14. Color palette	A dockable bar that contains color swatches

To toggle between displaying and hiding the status bar, click **View** ▸ **Toolbars** ▸ **Status bar**.

For information about displaying and hiding the rulers, see “To hide or display the rulers” on page 804.

Standard toolbar

The standard toolbar contains buttons that are shortcuts to many of the menu commands.

The standard toolbar is displayed by default. For information about customizing the position, contents, and appearance of toolbars, see “Customize toolbars and other command bars” on page 1019.

Click this button	To
🗋	Start a new drawing
📂	Open a drawing
💾	Save a drawing
🖨	Print a drawing
✂	Cut selected objects to the Clipboard
⧉	Copy selected objects to the Clipboard
📋	Paste the Clipboard contents into a drawing
↶	Undo an action
↷	Restore an action that was undone
⤓	Import a drawing
⤒	Export a drawing
PDF	Publish to PDF
⤡	Display the **Get More** docker and search for content such as clipart, photos, fonts, and more
Launch ▾	Start Corel applications, plug-ins, and extensions; or access the **Get More** dialog box to download other creative tools

Click this button	To
100% ▾	Set a zoom level
Snap To ▾	Enable or disable automatic alignment for the grid, guidelines, objects, and dynamic guides
⚙	Lets you access application, suite, and workspace options

The **Drawing plane** toolbar appears to the right of the standard toolbar. For more information, see "Drawing plane" on page 72.

More about toolbars

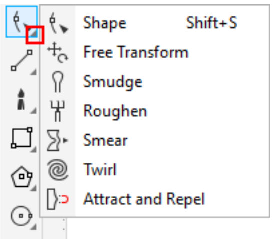
In addition to the standard toolbar, Corel DESIGNER has toolbars for specific kinds of tasks. For example, the **Text** toolbar contains commands relevant to using the **Text** tool. If you use a toolbar frequently, you can display it in the workspace at all times.

The table below describes toolbars other than the standard toolbar.

Toolbar	Description
Text	Contains commands for formatting and aligning text
Zoom	Contains commands for zooming in and out of a drawing page
Internet	Contains commands for Web-related tools for creating rollovers and publishing to the Internet
Print Merge	Contains commands for print merge items that combine text with a drawing, such as creating and loading data files, using data fields for variable text, and inserting print merge fields
Transform	Contains commands for skewing, rotating, and mirroring objects
Macros	Contains commands for editing, testing, and running macros
Layout	Contains commands related to the layout of your document, including PowerClip frames, text frames, columns, and alignment guides.
Drawing plane	Contains commands for choosing a drawing plane and a drawing profile, and lets you access the **Projected Axes** docker. This toolbar is displayed by default.
Parallel drawing	Contains commands for drawing parallel curves

Explore the toolbox

The toolbox contains tools for drawing and editing images. Some of the tools are visible by default, while others are grouped in flyouts. Flyouts open to display a set of related Corel DESIGNER tools. A small flyout arrow in the lower-right corner of a toolbox button indicates a flyout. You can access the tools in a flyout by clicking the flyout arrow. After you open a flyout, you can easily scan the contents of other flyouts by hovering over any of the toolbox buttons which have flyout arrows. Flyouts function like toolbars when you drag them away from the toolbox. This lets you view all the related tools while you work.



In the default workspace, clicking the flyout arrow on the Shape tool opens the Shape edit flyout.

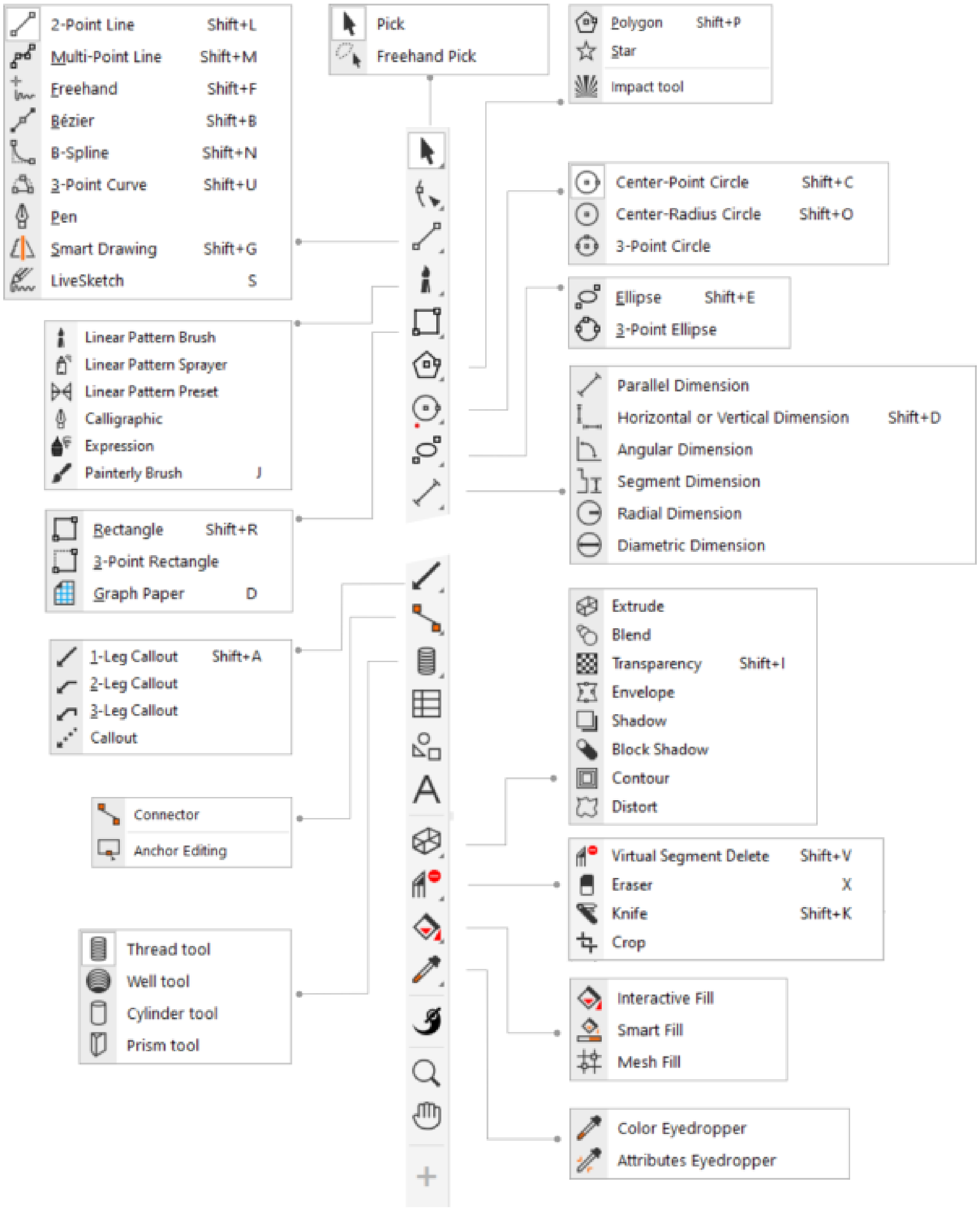
Some tools in the toolbox are not visible by default. You can choose which tools to display in the toolbox.

To toggle between displaying and hiding the toolbox, click **Window** ▸ **Toolbars** ▸ **Toolbox**.

To hide or display tools in the toolbox, click the **Quick customize** button ⊕, and enable or disable the corresponding check boxes.

Locating tools in the toolbox

The following illustration shows the other flyouts in the default Corel DESIGNER toolbox and can help you locate tools more easily.

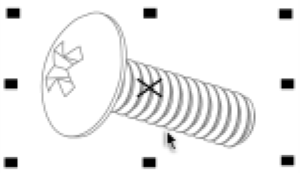

2-Point Line Shift+L
Multi-Point Line Shift+M
Freehand Shift+F
Bézier Shift+B
B-Spline Shift+N
3-Point Curve Shift+U
Pen
Smart Drawing Shift+G
LiveSketch S
Pick
Freehand Pick
Polygon Shift+P
Star
Impact tool
Center-Point Circle Shift+C
Center-Radius Circle Shift+O
3-Point Circle
Ellipse Shift+E
3-Point Ellipse
Linear Pattern Brush
Linear Pattern Sprayer
Linear Pattern Preset
Calligraphic
Expression
Painterly Brush J
Parallel Dimension
Horizontal or Vertical Dimension Shift+D
Angular Dimension
Segment Dimension
Radial Dimension
Diametric Dimension
Rectangle Shift+R
3-Point Rectangle
Graph Paper D
Extrude
Blend
Transparency Shift+I
Envelope
Shadow
Block Shadow
Contour
Distort
1-Leg Callout Shift+A
2-Leg Callout
3-Leg Callout
Callout
Connector
Anchor Editing
Virtual Segment Delete Shift+V
Eraser X
Knife Shift+K
Crop
Thread tool
Well tool
Cylinder tool
Prism tool
Interactive Fill
Smart Fill
Mesh Fill
Color Eyedropper
Attributes Eyedropper

Tools

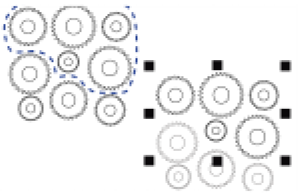
The following table provides descriptions of the tools in the Corel DESIGNER toolbox.

Pick tools

The **Pick** tool lets you select, size, skew, and rotate objects.

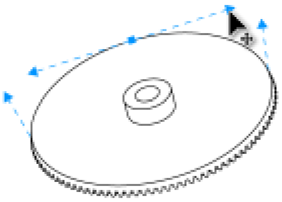


The **Freehand pick** tool lets you select objects by using a freehand selection marquee.

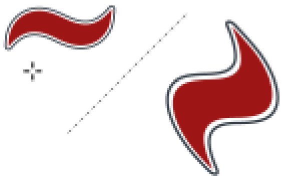


Shape tools

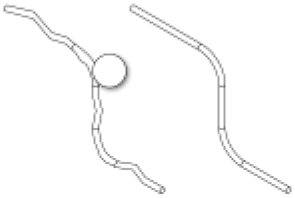
The **Shape** tool lets you edit a curve object or text character by manipulating nodes.



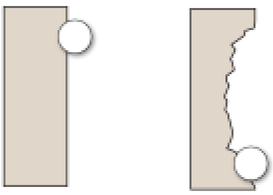
The **Free transform** tool lets you transform an object by using the **Free rotation**, **Free angle reflection**, **Free scale**, and **Free skew** controls on the property bar.



The **Smudge** tool lets you distort a vector object by dragging along its outline.

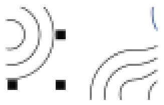


The **Roughen** tool lets you distort the edge of a vector object by dragging along its outline.

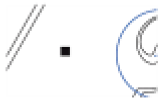


Shape tools

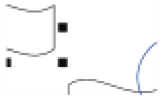
The **Smear** tool lets you shape an object by pulling extensions or making indents along its outline.



The **Twirl** tool lets you create swirl effects by dragging along the edge of objects.

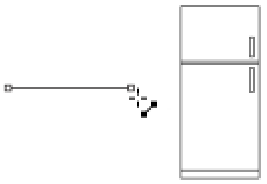


The **Attract and Repel** tool lets you shape objects by attracting nodes to the cursor or pushing nodes away from the cursor.

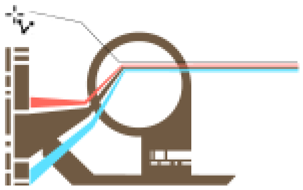


Curve tools

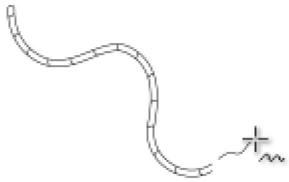
The **2-point line** tool lets you draw a straight two-point line segment.



The **Multi-point line** tool lets you draw lines and curves one segment at a time, in preview mode.

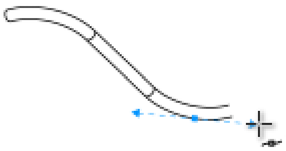


The **Freehand** tool lets you draw single line segments and curves.

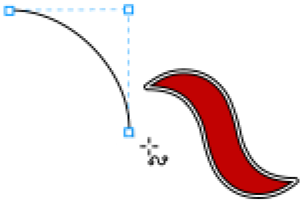


Curve tools

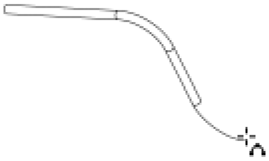
The **Bézier** tool lets you draw curves one segment at a time.



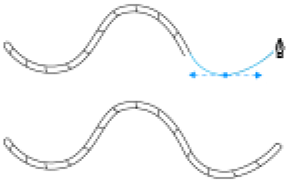
The **B-spline** tool lets you draw curved lines by setting control points that shape the curve without breaking it into segments.



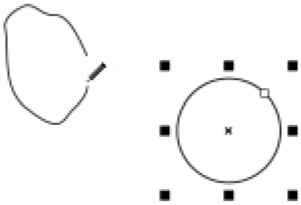
The **3-point curve** tool lets you draw a curve by defining the starting point, endpoint, and center point.



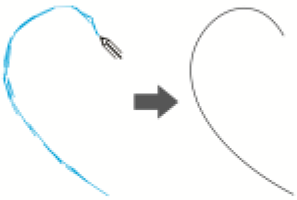
The **Pen** tool lets you draw curves in segments and preview each segment as you draw.



The **Smart drawing** tool converts your freehand strokes to basic shapes and smoothed curves.

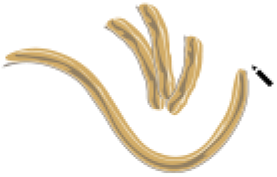


The **LiveSketch** ™ tool lets you sketch naturally with intelligent stroke adjustment.

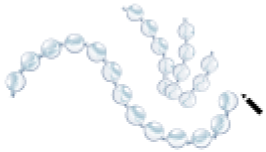


Linear pattern tools

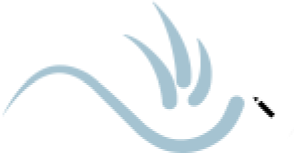
The **Linear pattern brush** tool lets you apply vector brushstrokes to a curve and create sweep arrows and similar objects.



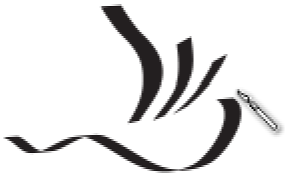
The **Linear pattern sprayer** tool lets you draw chains, hoses, pipes, and similar objects along a curve.



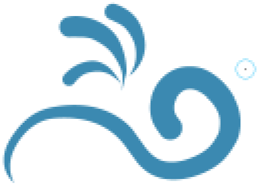
The **Linear pattern preset** tool lets you draw curves by using preset strokes.



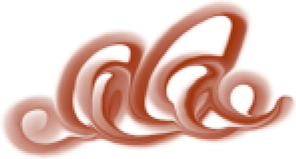
The **Calligraphic** tool lets you draw lines that vary in thickness according to the direction of the line and the angle of the pen nib.



The **Expression** tool lets you draw lines that vary in response to the pressure, tilt, and bearing of the stylus.

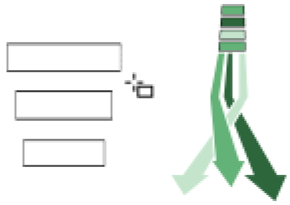


The **Painterly Brush** tool lets you apply a pixel-based brushstroke with a paint, dry media, or digital brush.

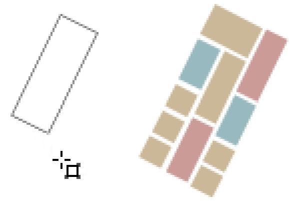


Rectangle tools

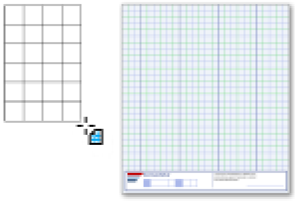
The **Rectangle** tool lets you draw a rectangle by dragging diagonally.



The **3-point rectangle** tool lets you draw rectangles at an angle.

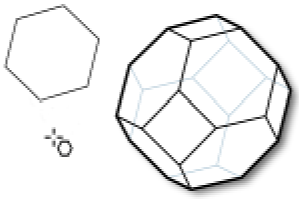


The **Graph paper** tool lets you draw a grid to simulate graph paper.

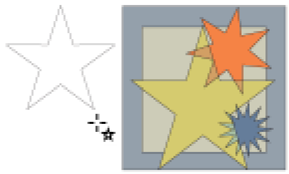


Center-point polygon tools

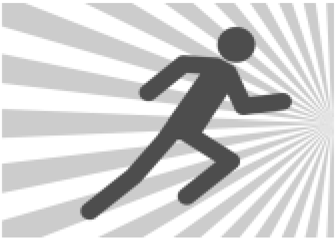
The **Polygon** tool lets you draw a polygon by dragging from the center to a point (vertex) on the polygon.



The **Star** tool lets you draw perfect stars as well as complex stars that have intersecting sides.

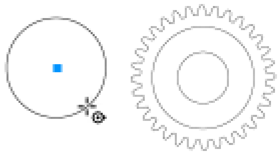


The **Impact** tool lets you create graphic effects in a style inspired by comic books and contemporary illustrations.

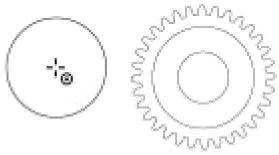


Circle tools

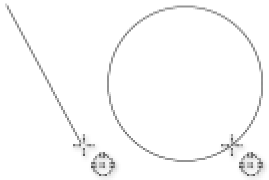
The **Center-point circle** tool lets you draw a circle by specifying the center point and a point on the circumference.



The **Center-radius circle** tool lets you draw a circle by specifying a value for the radius and then clicking where you want the center to be.

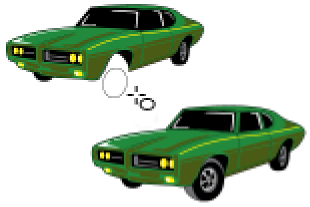


The **3-point circle** tool lets you draw a circle by specifying three points on the circumference.

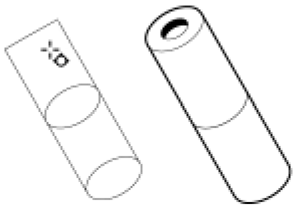


Ellipse tools

The **Ellipse** tool lets you draw an ellipse by dragging diagonally.

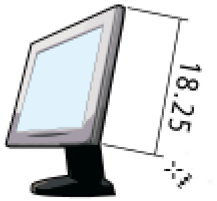


The **3-point ellipse** tool lets you draw ellipses at an angle.



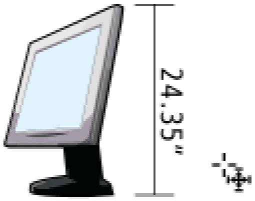
Dimension tools

The **Parallel dimension** tool lets you draw slanted dimension lines.

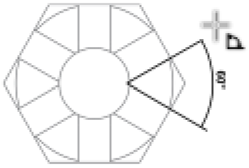


Dimension tools

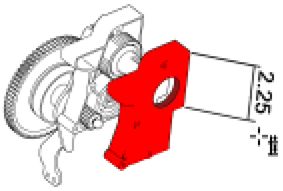
The **Horizontal or vertical dimension** tool lets you draw horizontal or vertical dimension lines.



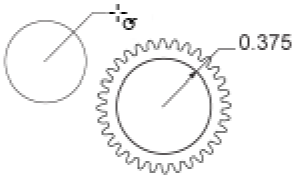
The **Angular dimension** tool lets you draw angular dimension lines.



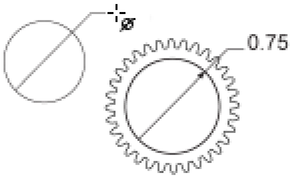
The **Segment dimension** tool lets you display the distance between end nodes in single or multiple segments.



The **Radial dimension** tool lets you display the radius of a circle or circular arc.

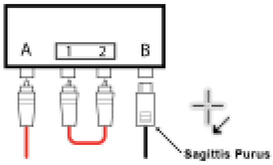


The **Diametric dimension** tool lets you display the diameter of a circle or a circular arc.



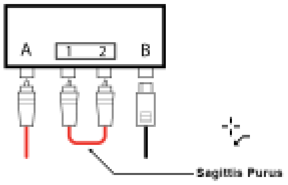
Callout tools

The **1-leg callout** tool lets you draw a callout with one leading line.

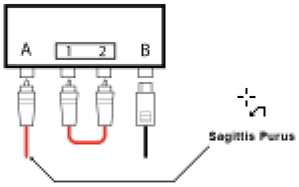


Callout tools

The **2-leg callout** tool lets you draw a callout with a two-segment leading line.

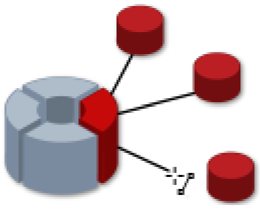


The **3-leg callout** tool lets you draw a callout with a three-segment leading line.

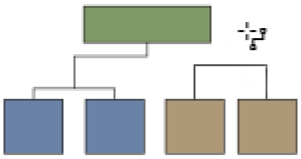


Connector tools

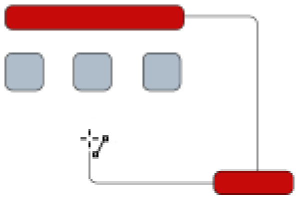
The **Connector** tool lets you draw straight connector lines.



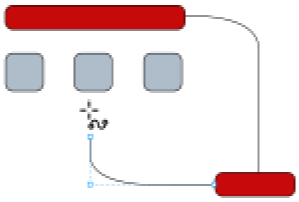
The **Right-angle connector** tool, accessible from the property bar, lets you draw a right-angle connector line.



The **Rounded right-angle connector** tool, accessible from the property bar, lets you draw a right-angle connector line with curved corners.

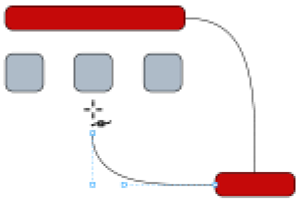


The **B-spline connector** tool, accessible from the property bar, lets you draw a curved connector line by using control points.

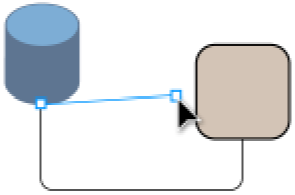


Connector tools

The **Bézier curve connector** tool, accessible from the property bar, lets you draw a curved connector line one segment at a time.

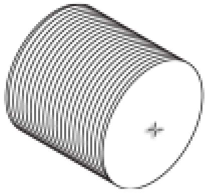


The **Anchor editing** tool lets you modify connector line anchor points.

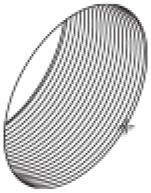


Projected Shapes tools

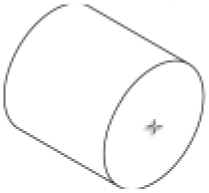
The **Thread** tool lets you draw threaded shapes in projected view by starting from the center point of their ellipses or by specifying three points.



The **Well** tool lets you draw threaded well shapes in projected view by starting from the center point of their ellipses or by specifying three points.



The **Cylinder** tool lets you draw cylinders in projected view.



The **Prism** tool lets you draw prism shapes in projected view.

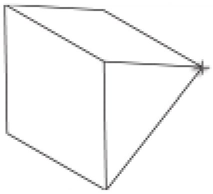
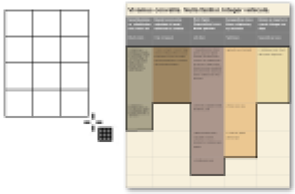


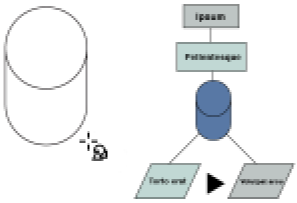
Table tool

The **Table** tool lets you draw and edit tables.



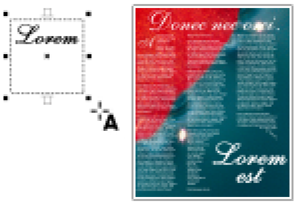
Common Shapes tool

The **Common Shapes** tool lets you choose from a full set of shapes, including arrows, flowchart symbols, banners, and callout shapes.



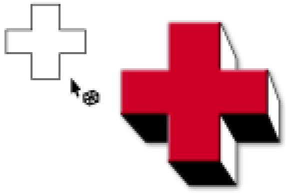
Text tool

The **Text** tool lets you add text, create a paragraph text frame and type within it, or type text along a path if a curve is selected.

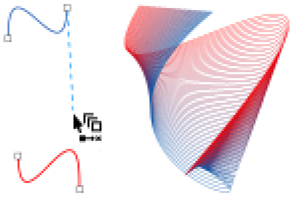


Effect tools

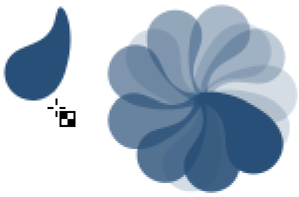
The **Extrude** tool lets you apply 3D effects to objects to create the illusion of depth.



The **Blend** tool lets you transform one object into another through a series of intermediate shapes and colors.

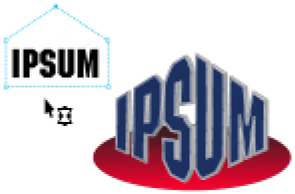


The **Transparency** tool lets you apply a transparency to an object to partially reveal image areas underneath.

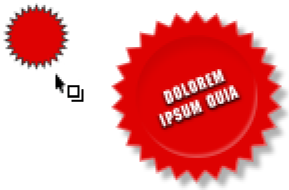


Effect tools

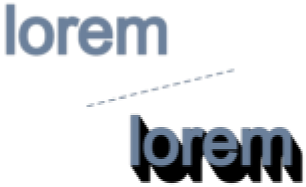
The **Envelope** tool lets you distort the shape of an object by applying an envelope to it and dragging the nodes of the envelope.



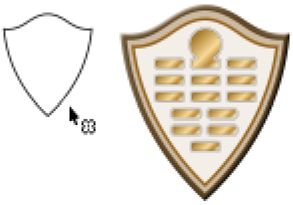
The **Drop shadow** tool lets you create the illusion of lighting in a two-dimensional drawing by adding a shadow to an object. You can adjust properties such as feathering, opacity, edge style, and color.



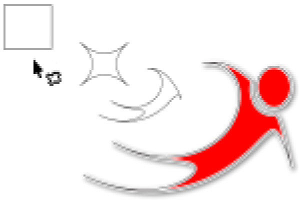
The **Block shadow** tool lets you add solid vector shadows to objects and text.



The **Contour** tool lets you create a series of concentric shapes that radiate into or out of an object.

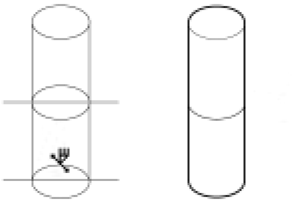


The **Distort** tool lets you transform objects by applying Push and Pull, Zipper, or Twister effects.



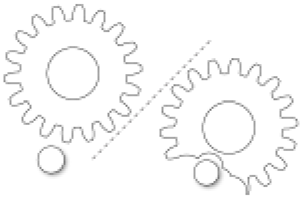
Deletion tools

The **Virtual segment delete** tool lets you delete portions of objects between intersecting lines.

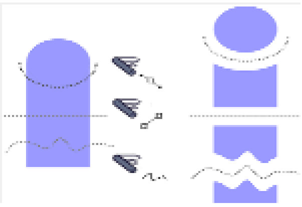


Deletion tools

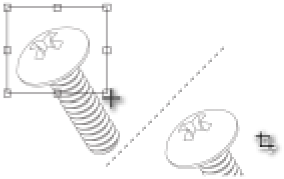
The **Eraser** tool lets you remove unwanted areas in a drawing.



The **Knife** tool lets you split vector objects, text, and bitmaps along straight, freehand, or Bézier lines.

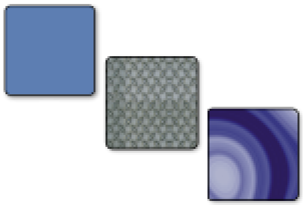


The **Crop** tool lets you remove the areas outside a selection.

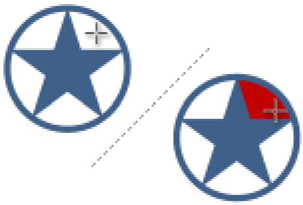


Interactive fill tools

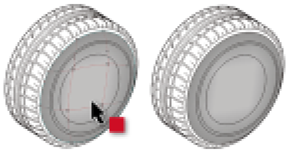
The **Interactive fill** tool lets you fill an object with a gradient of colors or shades.



The **Smart fill** tool lets you create objects from enclosed areas and then apply a fill to those objects.

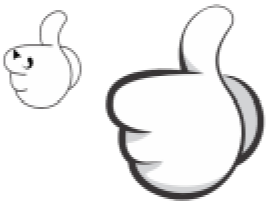


The **Mesh fill** tool lets you fill an object by blending multiple colors or shades arranged over a mesh grid.



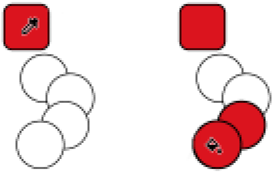
Variable Outline tool

The **Variable Outline** tool lets you apply an outline of variable widths to an object.

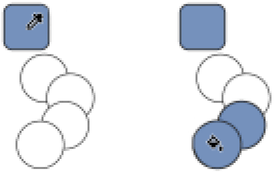


Eyedropper tools

The **Color eyedropper** tool lets you sample a color from an object in the drawing window or on the desktop and apply it to other objects.

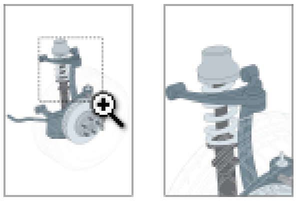


The **Attributes eyedropper** tool lets you copy object properties, such as line thickness, size, and effects, from an object in the drawing window and apply them to other objects.



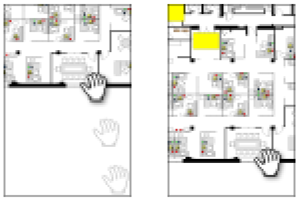
Zoom tool

The **Zoom** tool lets you change the magnification level in the drawing window.



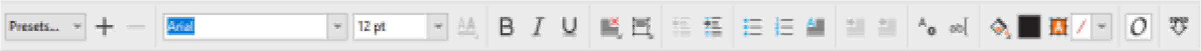
Pan tool

The **Pan** tool lets you drag hidden areas of a drawing into view without changing the zoom level.



Property bar

The property bar displays the most commonly used functions that are relevant to the active tool or to the task you're performing. The property bar content changes depending on the tool or task. For example, when you click the **Text** tool in the toolbox, the property bar displays only text-related commands, such as text, formatting, alignment, and editing tools.



You can customize the contents and position of the property bar to suit your needs, and add controls. For more information, see “Customize the property bar” on page 1023.

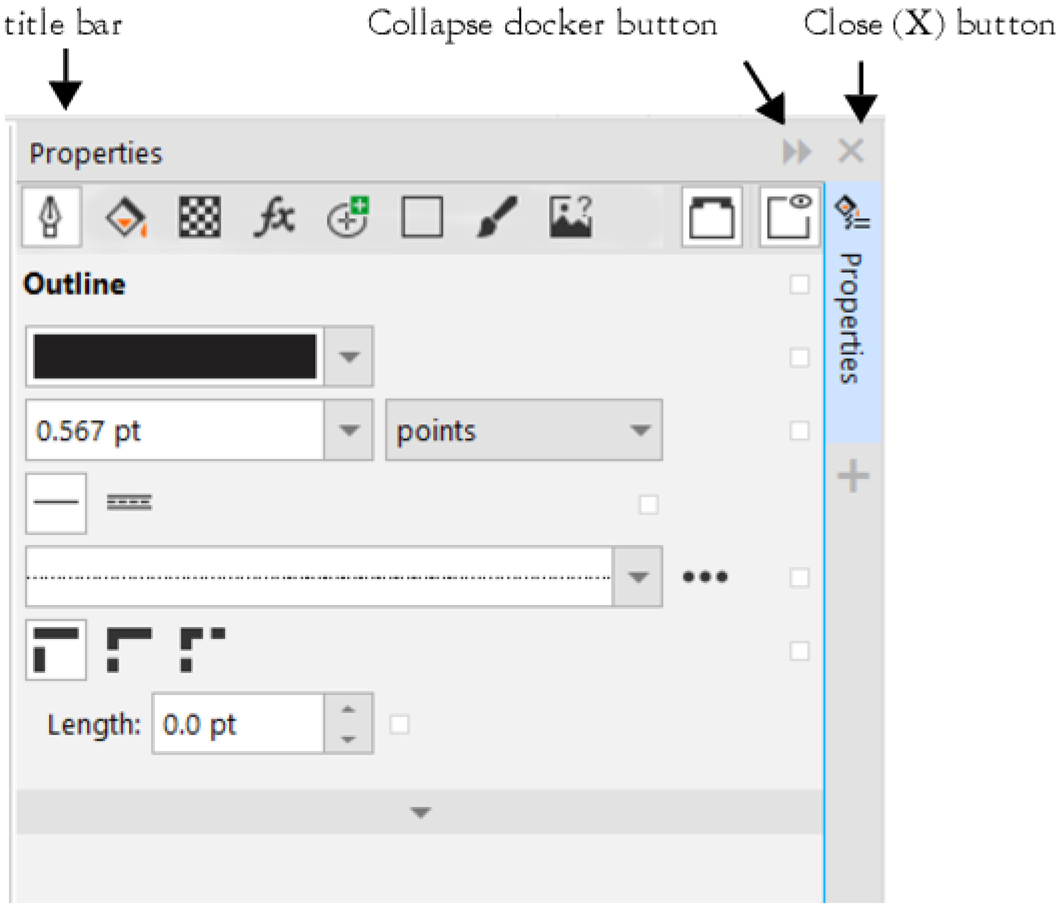
Common property bar buttons

+	The **Add preset** button lets you save the current settings for reuse.
⊖	The **Delete preset** button lets you delete user-created presets from the **Preset** list box.
	The **Fill** button lets you open a dialog box where you set up a fill to apply to an object.
	The **Outline pen** button opens a dialog box where you set line properties.
	The **Geometric properties** button opens the **Properties** docker and lets you set coordinates for the selected object.
	The **Keep settings** button lets you use the current settings as the defaults for new objects.

Dockers

Dockers display the same type of controls as a dialog box, such as command buttons, options, and list boxes. Unlike most dialog boxes, you can keep dockers open while working on a document, so you can readily access the commands to experiment with different effects.

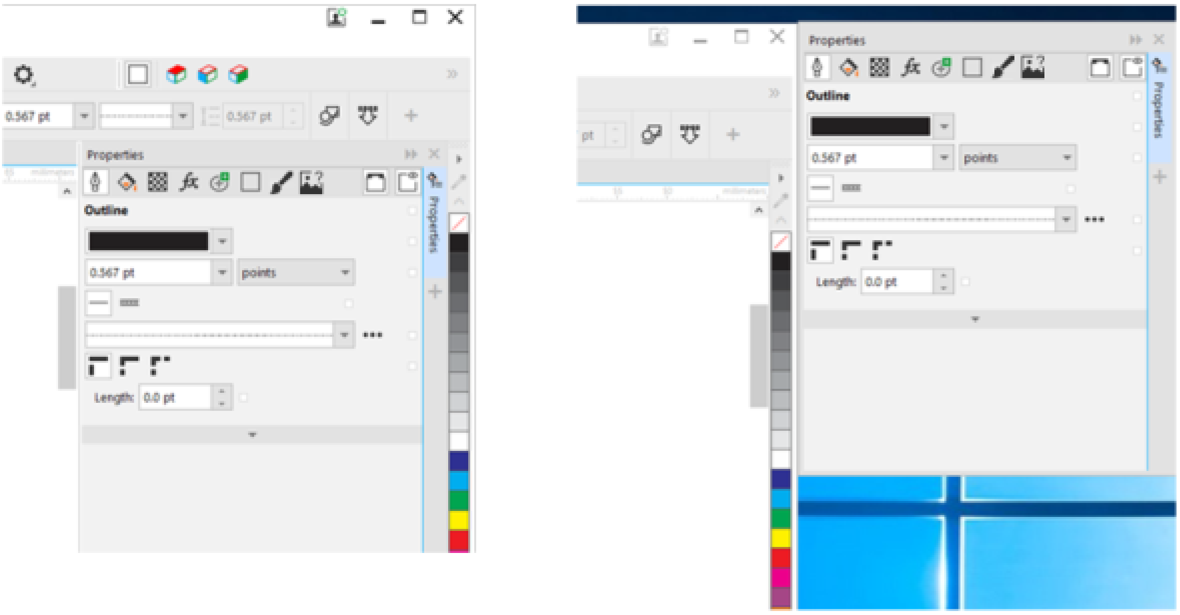
An example is the **Properties** docker, known as the Property Manager docker in earlier versions. When this docker is open, you can click an object in the drawing window and view formatting, dimensions, and other properties of the object.


title bar
Collapse docker button
Close (X) button
Properties
Outline
Properties

0.567 pt
points
Length: 0.0 pt

The Properties docker

Dockers can be either docked or floating. A docked docker is attached to the edge of the application window, a toolbar, or a palette. A floating docker is not attached to a workspace element. If you open several dockers, they usually appear nested, with only one docker fully displayed. You can quickly display a docker hidden from view by clicking the docker's tab.



Left: Docked and nested dockers. Right: Floating docker. To dock a floating docker, click the title bar, and drag until the pointer is at the edge of the drawing window. To close a docker, click the X button in the upper-right corner. To collapse or expand a docker, click the docker's tab.

You can move dockers, and you can collapse dockers to save screen space.

To open a docker

- Click **Window**, and click a docker name.

To open or close dockers, you can also click the **Quick customize** button ⊕ on the right side of a docker, and enable or disable the corresponding check boxes.

You can also close a docker by clicking the X button on its title bar. Clicking the X button on the title bar closes all nested dockers in a group. To close only a specific docker, click the X button on the docker's tab.

To move a docker

- Drag the docker's tab to a new location.

To move multiple nested dockers

- Drag the title bar of the active docker to a new location.

To dock a floating docker

- Drag the docker's title bar or tab to an edge of the drawing window and position the pointer along the edge. When a gray preview of the docker's position appears, release the mouse button.

To collapse a docker

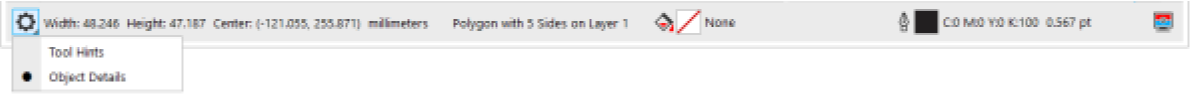
- Click the docker's tab.

To expand a collapsed docker, click its tab.

Status bar

The status bar displays information about selected objects or the active tool. While you are drawing a non-freehand line or curve, the segment length and total length for all segments are displayed. It also displays color information and color proofing status.

See "Customize the status bar" on page 1024 for information about customizing the contents and appearance of the status bar.


Width: 48.246 Height: 47.187 Center: (-121.055, 255.871) millimeters
Polygon with 5 Sides on Layer 1
None
C:0 M:0 Y:0 K:100 0.567 pt
Tool Hints
● Object Details

The status bar displays information about the selected object.

Choose a workspace

Corel DESIGNER includes a collection of specialized workspaces that are designed to help you increase your productivity. A workspace is a configuration of settings that specifies how the various command bars, commands, and buttons are arranged when you open the application. You can choose a workspace from the **Welcome Screen** or from the **Window** ▶ **Workspace** menu.

The specialized workspaces in Corel DESIGNER are configured according to specific workflows or tasks, such as page layout work or illustrating. Their purpose is to make more accessible the tools that you use most often.

The following table describes the available workspaces.

Workspace	Description
Default	The default workspace has been redesigned to provide a more intuitive placement of tools and controls. This workspace is ideal for users who have experience with other vector graphics software, as well as users who are familiar with Corel DESIGNER. Help topics are based on the Default workspace.
Micrografx Designer 9	The Micrografx Designer 9 workspace is ideal for users who prefer the look and feel of Micrografx Designer 9.
Touch	Optimized for touch-enabled devices, the Touch workspace is ideal for field work and sketching. Complete your tasks by using touch, dial, or a stylus, without needing a mouse or keyboard.
Technical Illustration	The Technical Illustration workspace is optimized for users who create technical manuals and catalogs of interactive parts.
Diagramming	The Diagramming workspace features tools and a layout that are essential for creating diagrams.

Workspace	Description
CorelDRAW	The CorelDRAW workspace can help you transition easily from CorelDRAW to Corel DESIGNER.
Adobe Illustrator	Simulates the Adobe Illustrator workspace by positioning the Corel DESIGNER features where you would find the equivalent feature in Adobe Illustrator. This workspace is useful if you recently switched from Adobe Illustrator to Corel DESIGNER and you are not familiar with the Corel DESIGNER workspace.

If you have a unique workflow, you can create a custom workspace that is optimized for your specific needs. For more information, see "Create workspaces" on page 1013.

To choose a workspace

- Click **Window** ▶ **Workspace**, and choose one of the available workspaces.

You can also choose a workspace from the Welcome Screen or from the Workspaces dialog box (**Tools** ▶ **Workspaces**).

Corel
DESIGNER™ 2026

Start and set up

This section contains the following topics:

- "Start and quit Corel DESIGNER" (page 93)
- "Change the language" (page 93)
- "Startup settings" (page 94)

Start and quit Corel DESIGNER

You can start Corel DESIGNER from the Windows taskbar and end a Corel DESIGNER session from the application window.

To start and quit Corel DESIGNER

To	Do the following
Start Corel DESIGNER	From the Windows taskbar, click **Start** ▸ **CorelDRAW Technical Suite** ▸ **Corel DESIGNER**.
Quit Corel DESIGNER	Click **File** ▸ **Exit**.

Change the language

If an application has been installed in more than one language, you can change the language of the user interface and Help at any time.

To change the language of the user interface and Help

1. Click **Tools** ▸ **Options** ▸ **Global**.
2. Click **General**.
3. Choose a language from the **User interface language** list box.

If you want to change the language of the user interface and Help when you start the application, enable the **Ask me the next time the application starts** check box.

4 Restart the application.

If there is only one language available in the **User interface language** list box, you must first install the additional languages that you want. For more information, see "To modify or repair a CorelDRAW Technical Suite installation" on page 26.

Startup settings

You can specify the startup settings for Corel DESIGNER, which control how the application appears when it's opened. For example, you can start the application with the Welcome screen open or a new blank document.

To change startup settings

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 Click **General**.

3 In the **Getting started** area, choose an option from the **On Corel DESIGNER start-up** list box.

If you want to hide the **Create a new document** dialog box when starting documents, disable the **Show New Document dialog box** check box.

Corel DESIGNER™ 2026

Corel DESIGNER basics

Corel DESIGNER lets you create and edit drawings. In this section, you can find information about commonly performed tasks.

This section contains the following topics:

- “Vector graphics and bitmaps” (page 95)
- “Start and open drawings” (page 96)
- “Scan images” (page 101)
- “Work with multiple drawings” (page 101)
- “Undo, redo, and repeat actions” (page 102)
- “Zoom, pan, and scroll” (page 103)
- “Preview drawings” (page 107)
- “Viewing modes” (page 108)
- “Views” (page 109)
- “Save drawings” (page 110)
- “Locked files” (page 112)
- “Back up and recover files” (page 113)
- “Add and access drawing information” (page 114)
- “Close drawings” (page 114)
- “Manage warning messages” (page 115)
- “To view system information” (page 115)
- “Edit while printing, saving, and exporting documents” (page 115)

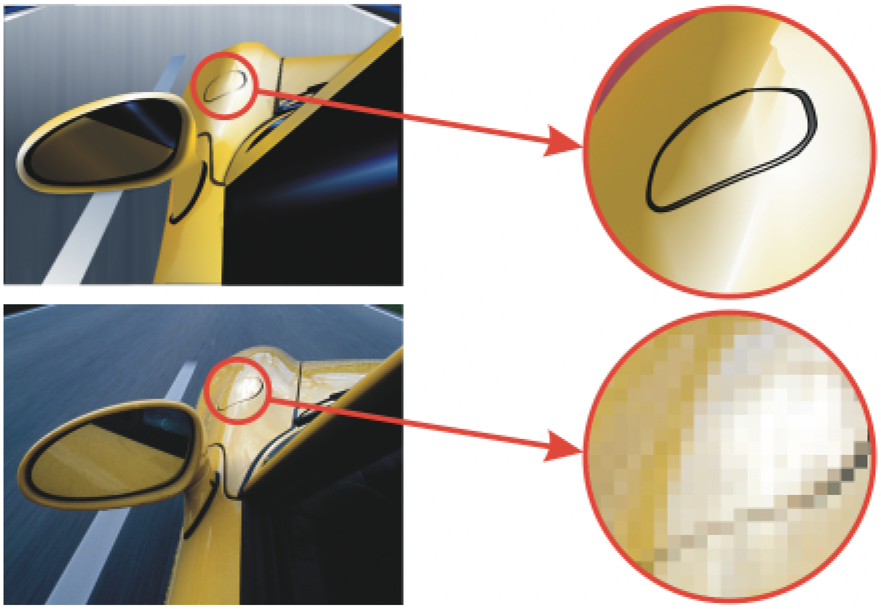
Vector graphics and bitmaps

The two main types of computer graphics are vector graphics and bitmaps. Vector graphics are made of lines and curves, and they are generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn. Bitmaps, also known as raster images, are composed of small squares called pixels; each pixel is mapped to a location in an image and has numerical color values.

Vector graphics are ideal for logos and illustrations because they are resolution-independent and can be scaled to any size, or printed and displayed at any resolution, without losing detail and quality. In addition, you can produce sharp and crisp outlines with vector graphics.

Bitmaps are excellent for photographs and digital paintings because they reproduce color gradations well. Bitmaps are resolution-dependent — that is, they represent a fixed number of pixels. They look good at their actual size, but they can appear jagged or lose image quality when scaled, or when displayed or printed at a resolution higher than their original resolution.

You can create vector graphics in Corel DESIGNER. You can also import bitmaps (such as JPEG and TIFF files) into Corel DESIGNER and add them to your drawings. For information about working with bitmaps, see "Work with bitmaps" on page 829.



Top: A vector graphic consists of lines and fills. Bottom: A bitmap is made up of pixels.

Start and open drawings

When you start Corel DESIGNER, you can choose the workspace with which you feel the most comfortable. For example, you can choose a workspace that has the look and feel of CorelDRAW. If you are new to Corel DESIGNER, it is best to choose the default workspace, on which all procedures in the Help and user guide are based.

Corel DESIGNER lets you start a new drawing from a blank page, a template, or an existing drawing. A blank page gives you the freedom to specify every aspect of a drawing. A template provides you with a starting point and leaves the amount of customization up to you. The **Create a New Document** dialog box (**File** ▶ **New** or **File** ▶ **New from Template**) provides a central location for starting new drawings. On the **Document Settings** tab, you can start a blank drawing by specifying document settings or choosing a preset. On the **Templates** tab, you can start a drawing from a template. The templates included with the application are available under the following categories:

- **ANSI** (American National Standards Institute)
- **Architectural**
- **DIN** (Deutsches Institut für Normung)
- **Engineering**
- **ISO** (International Organization for Standardization)

For information about starting a drawing from a template, see "To start a document from a template" on page 755.

Notes for starting new drawings

When starting a new drawing from a blank page, Corel DESIGNER lets you specify page, document, and color management settings or choose a preset. Presets include predefined settings for page size and orientation, primary color mode, units of measurement, and resolution. For example, the **LinkedIn Cover** preset from the **Social** category uses pixels instead of inches, landscape orientation, RGB color and has the dimensions required for a LinkedIn cover image. Corel DESIGNER offers a wide selection of print, web, device-specific, and social media presets. You can browse and search presets. To find presets more easily, you can filter them by category and page type and sort them by name, date, and page size. If none of the presets are suitable for the drawing that you want to create, you can customize the settings and save them for future use.

Notes for opening existing drawings

Basing a new drawing on an existing drawing lets you reuse objects and page settings. Corel DESIGNER lets you open existing drawings saved to the Corel DESIGNER (DSF or DES) format as well as drawings and projects saved to various other file formats, such as CorelDRAW (CDR), Adobe Illustrator (AI), Adobe Portable Document Format (PDF), Encapsulated PostScript (EPS), and Computer Graphics Metafile (CGM). However, you may not be able to open certain files, depending on their file type and contents. In such cases, you can try importing the files as objects in an open drawing For information about the file formats that you can import into Corel DESIGNER, see "Supported file formats" on page 963.

If the drawing you are opening is from an earlier version of Corel DESIGNER and contains text in a language different from the language of your operating system, you can choose code page settings to ensure that text is properly converted according to the Unicode Standard. Code page settings help you correctly display text such as keywords, file names, and text entries outside the drawing window — for example, in the **Objects** and **Object Data** dockers. To display text correctly in the drawing window, you must use encoding settings. For more information, see "Display text correctly in any language" on page 721.

If the drawing you are opening contains an embedded International Color Consortium (ICC) profile, the embedded color profile remains the document's color profile. For more information, see "About color management" on page 515.

You can search for drawings by different criteria, such as filename, title, subject, author, keyword, comment, text within the file, and other properties attached to the file. For more information about searching for files, see the Windows Help.

You can also display previous versions of a drawing.

To start a drawing

1 Do one of the following:
- On the Welcome screen, click **Get started** ▶ **New document**.
- In the application window, click **File** ▶ **New**.
- On the standard toolbar, click the **New** button.

2 Type a filename in the **Name** text box.

3 Do one of the following:
- To start a drawing from a preset, click a preset thumbnail in the viewing pane.
- To start a drawing by specifying document settings, perform a task from the following table.

To	Do the following
Set the number of pages	Type a value in the **Number of pages** box.
Set the default color mode for the document	In the **Primary color mode** area, enable one of the following options: • **CMYK** • **RGB**
Set the unit of measurement for the page	Choose a unit of measurement from the **Drawing units** list box.
Set the page size	Choose a page size for the drawing from the **Size** list box or type values in the **Width** and **Height** boxes.
Set the page orientation	Click one of the following page orientation buttons: • **Portrait** • **Landscape**

To	Do the following
Set the resolution for effects that will likely be rasterized, such as transparency, drop shadow, and bevel effects	Choose a rendering resolution from the **Resolution** list box.
Choose a preset page size	In the **Layout** area, choose a page size from the **Paper Type** list box.

4 Click **OK**.

You can also

Choose a page viewing mode for the drawing	Click one of the following buttons: • **Single Page View** — to view one page at a time • **Multipage View** — to view all pages **Tip**: • To set the default page viewing mode for new drawings, click **Tools** ▸ **Options** ▸ **Corel DESIGNER** ▸ **Document**, click the **Page View** mode you want, click **Save as Default**, and click **OK**.
Set a bleed limit	In the **Layout** area, enable the **Bleed** check box, and type a value in the **Bleed limit** box.
Choose an RGB profile for the drawing	In the **Colors** area, choose a default RGB profile from the **RGB profile** list box.
Choose a CMYK profile for the drawing	Choose a default CMYK profile from the **CMYK profile** list box.
Choose a Grayscale profile for the drawing	Choose a default Grayscale profile from the **Grayscale profile** list box.
Choose a default method for out-of-gamut colors to be mapped into gamut	Choose an option from the **Rendering intent** list box.

When you choose a color mode from the **Primary color mode** list box, it becomes the default color mode for the document. The default color mode affects how colors work together in effects such as blends and transparencies. It does not restrict the type of colors that you can apply to a drawing. For example, if you set the color mode to RGB, you can still apply colors from a CMYK color palette to the document.

The primary color mode also specifies the default color mode for exporting documents. For example, if you choose the RGB color mode and export a document as a JPEG, the color mode is automatically set to RGB.

The settings that are displayed in the **Colors** area of the **Create a new document** dialog box are based on the settings that are specified in the **Default color management settings** dialog box.

If you do not want to show the **Create a new document** dialog box and prefer to use the last used settings to create new documents, enable the **Do not show this dialog again** check box.

You can restore the **Create a new document** dialog box when starting drawings by clicking **Tools** ▶ **Options** ▶ **Corel DESIGNER**, clicking **General**, and enabling the **Show New Document dialog box** check box.

To find, filter, and sort presets

- On the **Document Settings** tab of the **Create a New Document** dialog box (**File** ▶ **New**), perform a task from the following table.

To	Do the following
Find presets	Type a word in the **Search** box, and press **Enter**. **Tip**: To clear the search, delete the search term. Optionally, press **Enter** to see the default list of presets.
Filter presets	Choose one of the following options from the **Filter document presets based on page type** list box: • **All page sizes** — shows all presets • **Custom** — shows the custom presets that you have created • **Print** — shows presets for graphics that are destined for commercial printing • **Web** — shows presets for graphics that are destined for the Internet • **Devices** — shows device-specific presets • **Social** — shows social media presets
Sort presets	Choose one of the following options from the **Sort document presets by page type, name, date, or size** list box. • **Page type** — lists all default presets and presets based on page size in the following fixed order: print, web, device-specific, and social media presets • **Name** — sorts presets by file name, in alphanumeric order • **Most recently used** — sort presets by the date you used them, starting with the last used preset • **Largest page size** — sort presets by page size, starting with the one with the largest page size • **Smallest page size** — sort presets by page size, starting with the one with the smallest page size **Note**: The **Custom** presets are always listed as the first item by design.

To create a custom preset

1. On the **Document Settings** tab of the **Create a New Document** dialog box (**File** ▶ **New**), choose the settings that you want to save as a preset.
2. Click the **Save Preset** button ⊕.
3. In the **Add preset** dialog box, type a name for the new preset.

You can delete a preset by choosing the preset name from the **Preset** list box, and clicking the **Delete Preset** button ⊖.

To open a drawing

1 Click **File** ▸ **Open**.
2 Locate the folder where the drawing is stored.
3 Click a filename.
4 Click **Open**.

You can also

Extract an embedded International Color Consortium (ICC) profile to the color folder in which the application is installed	Enable the **Extract embedded ICC profile** check box. This option is not available for all file formats.
Maintain layers and pages when you open files	Enable the **Maintain layers and pages** check box. If you disable the check box, all layers are combined in a single layer. This option is not available for all file formats.
View thumbnail of a drawing	Click the arrow button next to the **Views** button, and click **Extra large icons**, **Large icons**, **Medium icons,** or **Small icons**.
Choose a code page	Choose a code page from the **Select code page** list box. This option is not available for all file formats.
Search for a drawing	Type a word or phrase in the search box. The search box looks for files only in the current folder and subfolders. To search for a drawing in another location, you must first navigate to the folder where the drawing is stored.
Access a previous version of a file	Right-click a file, and click **Restore previous versions**. You can access a previous version of a file only if System Protection is turned on. For detailed information about accessing previous versions of files, see the Windows Help.

To open a file you have recently worked on, click **File** ▶ **Open Recent**, and click the filename. To clear the list of recently opened files, click **File** ▶ **Open Recent** ▶ **Clear Menu**.

If you have multiple files open, you can navigate between them by clicking **Window** ▶ **Document**, and then clicking the name of the file that you want to display in the drawing window.

Scan images

You can scan images in Corel DESIGNER by using a compatible TWAIN driver. Corel DESIGNER supports scanners that use Microsoft Windows Image Acquisition (WIA), which provides a standard interface for scanning images.

If your scanner does not support WIA, but has a compatible TWAIN driver, you may be able to use this driver for scanning images in Corel DESIGNER. TWAIN is supported by both the 32-bit and 64-bit versions of Corel DESIGNER. However, note that there are few 64-bit TWAIN drivers available.

The software interfaces and options vary. For information about using the software associated with your scanner, see the manufacturer’s documentation.

To scan images

1 Click **File** ▶ **Acquire Image**, and click one of the following commands:
- **Select WIA source** — for a scanner that uses a WIA driver
- **Select TWAIN source** — for a scanner that uses a TWAIN driver

A command appears disabled if a compatible WIA or TWAIN scanner driver is not installed.

2 Choose a scanner from the dialog box that appears.

3 Click **Select**.

4 Click **File** ▶ **Acquire Image** ▶ **Acquire**.

5 Preview the image, and select the area that you want to scan.

WIA, in combination with some scanners, supports scanning of multiple areas to separate files.

6 Click **Scan**.

On your scanner’s interface, this button may have a different name, such as **OK** or **Send**.

To scan additional images during the same session, click **File** ▶ **Acquire Image** ▶ **Acquire**.

Work with multiple drawings

Multiple drawings can be opened in a single drawing window, making it easy to handle many drawings simultaneously. You can access each open drawing from its tab at the top of the drawing window, and you can start new drawings.

Open drawings appear docked, but you can undock any drawing you want and drag it inside or outside the application window.

You can also arrange drawings in overlapping (cascading) windows, side by side, or stacked vertically.

To work with multiple drawings

To	Do the following
Switch to another open drawing	At the top of the drawing window, click the tab that has the filename you want. An asterisk after the filename shows that the file has unsaved changes.
Start another drawing	Click the **New** button to the right of the last tab in the drawing window.
Undock a drawing	Drag the tab to a new position inside or outside the application window.

To arrange multiple drawing windows

- Click **Window**, and click one of the following commands:
  - **Cascade** — arranges drawings so that they overlap and the title bars are visible
  - **Tile Horizontally** — arranges drawings side by side
  - **Tile Vertically** — stacks drawings vertically

Undo, redo, and repeat actions

You can undo the actions that you perform in a drawing, starting with the most recent action. If you don’t like the result of undoing an action, you can redo it. Reverting to the last saved version of a drawing also lets you remove one or more actions. Certain actions applied to objects, such as stretching, filling, moving, and rotating, can be repeated to create a stronger visual effect.

Customizing the **Undo** settings lets you increase or decrease the number of actions that you can undo or redo.

To undo, redo, and repeat actions

To	Do the following
Undo an action	Click **Edit** ▶ **Undo [Last Action]**.
Redo an action	Click **Edit** ▶ **Redo**.
Undo or redo a series of actions	Click **Window** ▶ **History**. In the **History** docker, click the action that precedes all the actions that you want to undo, or click the last undone action that you want to redo.
Revert to the last saved version of a drawing	Click **File** ▶ **Revert**.
Repeat an action	Click **Edit** ▶ **Repeat**.

When you undo a series of actions in the **History** docker, all actions listed below the action that you click are undone.

When you redo a series of actions in the **History** docker, the action that you click and all preceding undone actions are redone.

You can repeat an action on another object or group of objects by selecting the object or objects and clicking **Edit** ▸ **Repeat**.

You can also undo or redo a series of actions by clicking the arrow button next to the **Undo** button or **Redo** button on the standard toolbar and choosing an action from the list.

To specify the Undo settings

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. Click **General** in the left pane of the dialog box that appears.
3. In the **Undo levels** area, type a value in the **Regular** box to specify the number of actions that can be reversed when you use the **Undo** command with vector objects.

The value that you specify is limited only by your computer's memory resources. The higher the value you specify, the greater the demand on memory resources.

Zoom, pan, and scroll

You can change the view of a drawing by zooming in to get a closer look or by zooming out to see more of the drawing. You can experiment with a variety of zoom options to determine the amount of detail you want.

Panning and scrolling are two additional ways to view specific areas of a drawing. When you work at high magnification levels or with large drawings, you may not be able to see the whole drawing. Panning and scrolling let you move the page around in the drawing window to view previously hidden areas.

You can also use the Quick Pan mode to switch from any active tool to the **Pan** tool. This feature lets you pan without having to change tools.

You can zoom in and out while you are panning, and you can pan while you are zooming. In this way, you can avoid having to alternate between the two tools. You can also specify default zooming and panning settings.

If you use a mouse wheel, the wheel zooms in and zooms out by default. You can set custom zoom increments for zooming with the mouse wheel. You can also use the mouse wheel to scroll.

By default, when zooming with a mouse and panning with the **Pan** tool, you are viewing the document at high resolution. However, you can show a low-resolution document preview for any device or method you are using to zoom and pan. You can also hide the low-resolution document preview for any device and method.

You can scroll a drawing by using the scroll bars that border the drawing window. You can show or hide the scroll bars.

To zoom

1. In the toolbox, click the **Zoom** tool .
2. On the property bar, click one of the following:
   - **Zoom in** — lets you increase the magnification level
   - **Zoom out** — lets you decrease the magnification level

- **Zoom to selected** — adjusts the magnification level to fit the selected objects on the active page or the selected pages in multipage view
- **Zoom to all objects** — adjusts the magnification level to fit all objects on the active page
- **Zoom to all pages** — adjusts the magnification level to fit all pages in multipage view
- **Zoom to page** — adjusts the magnification level to fit the active page
- **Zoom to page width** — adjusts the magnification level to fit the width of the active page
- **Zoom to page height** — adjusts the magnification level to fit the height of the active page

The **Zoom to all pages** button is available only in multipage view. For more information about multipage view, see "Page views" on page 789.

The **Zoom to selected** button is available only if objects or pages are selected before you click the **Zoom** tool.

You can also zoom in, zoom out, and zoom to all objects by using the **Zoom In**, **Zoom Out**, and **Zoom to Fit** commands in the **View** menu.

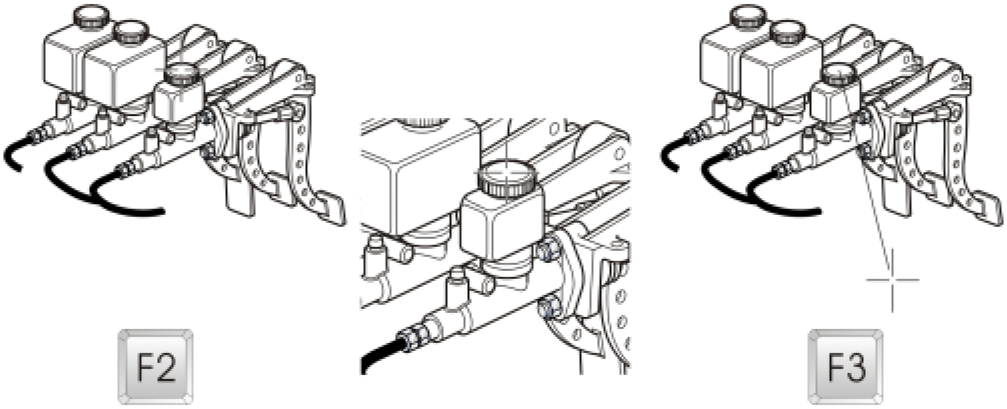
When you are not editing text, you can also access the **Zoom** tool by pressing **Z**.

Using the **Zoom** tool, you can also zoom in by clicking anywhere in the drawing window or dragging to select a specific area to magnify. To zoom out, right-click in the drawing window, or drag with the right mouse button to select a specific area.

You can also zoom in by using the **Pan** tool and double-clicking in the drawing window. To zoom out, right-click in the drawing window.

Use the following keyboard shortcuts to zoom during any task, such as when you are drawing an object:

- **F2** — zoom in around the pointer
- **F3** — zoom out around the pointer
- **F4** — zoom to all objects
- **F5** — refresh the drawing window
- **F6** — zoom to selected objects
- **F7** — zoom to the page

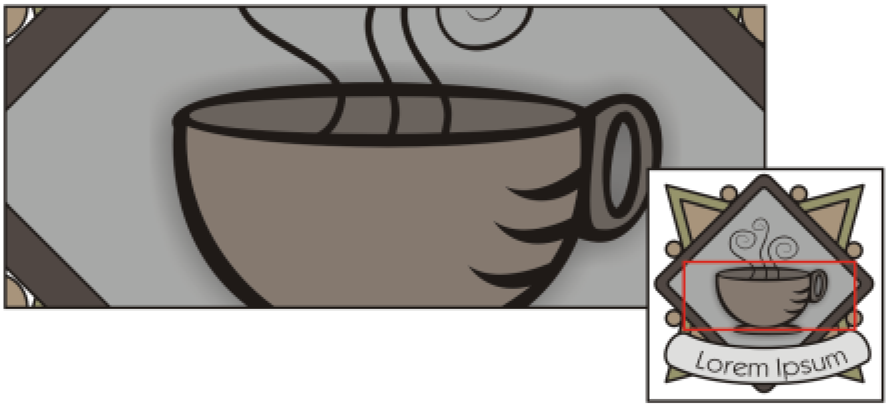


The F2 and F3 shortcut keys let you zoom in and out around the pointer.

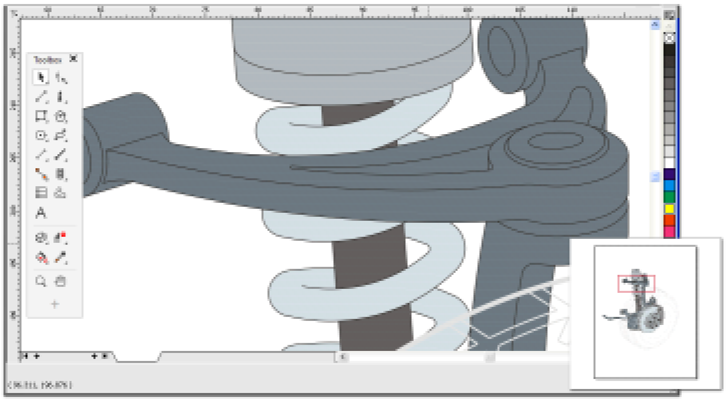
To pan in the drawing window

1. In the toolbox, click the **Pan** tool .
2. Drag in the drawing window until the area you want to view appears.

To pan in the drawing window while zoomed in on the drawing, click the **Navigator** button in the lower-right corner of the drawing window.



Using the Navigator, you can display any part of a drawing without having to zoom out.



Using the Navigator (lower-right), you can display any part of a drawing without having to zoom out.

You can quickly center the page in the drawing window by double-clicking the **Pan** tool in the toolbox.

To switch to the Quick Pan mode

1. Click any selection, drawing, or shaping tool, and start using it.
2. Hold down the middle mouse button or wheel, and drag in the drawing window.

To specify default zoom settings

1. Click **Tools** ▶ **Options** ▶ **Tools**.
2. In the left pane of the dialog box that appears, click **Zoom/Pan**.
3. To specify the action of the **Zoom** or **Pan** tool when you right-click in the drawing window, enable one of the following options:
   - **Zoom out** — zooms out by a factor of 2

  - **Context menu** — displays a menu of commands that let you zoom to a specific level

4. To specify how the page appears when the zoom is set to 100%, enable or disable the **Zoom relative to 1:1** check box.
   - When the option is enabled, a 100% zoom displays real-world dimensions.
   - When the option is disabled, a 100% zoom displays the full page, regardless of real-world dimensions.
5. To specify how the page appears when you zoom in and out using the mouse wheel, enable or disable the **Center mouse when zooming with the mouse wheel** check box.
   - When the option is enabled, the area where the mouse pointer is located moves to the center of the screen as you zoom in and out using the mouse wheel.
   - When the option is disabled, the area where the mouse pointer is located stays in the same position as you zoom in and out using the mouse wheel.

To choose default settings for the mouse wheel

1. Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **Display**.
3. To specify the default action of the mouse wheel, choose **Zoom** or **Scroll** from the **Default action for mouse wheel** list box.

You can also

Set the increments for zooming with the mouse wheel	Move the **Zoom rate** slider.
Set the increments for zooming with the mouse wheel while holding down Ctrl + Shift (Alternate Zoom)	Move the **Alternate Zoom (Ctrl + Shift) rate** slider. By default, Alternate Zoom is faster than regular zooming, but you can customize it to be at a slower speed.
Restore the default increments for zooming with the mouse wheel	Click the **Reset** button next to the **Zoom rate** and **Alternate Zoom (Ctrl + Shift) rate** sliders.

4. In the left pane of the **Options** dialog box, click **Display**.

To hide or display a low-resolution preview while zooming and panning

1. Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.
2. In the left pane of the **Options** dialog box, click **Display**.
3. In the **Navigation** area, choose one of the following from the **Low-resolution preview for responsive zooming and panning** box:
   - **Hide for mouse** — shows the document at high resolution when you zoom with a mouse and pan with the **Pan** tool, but enables a low-resolution preview for other methods such as touch
   - **Always show** — shows a low-resolution preview of the document for all methods and devices used to zoom and pan
   - **Never show** — always hides the low-resolution preview and shows the document at high resolution

To scroll by using a mouse wheel

- Do one of the following:
  - To scroll vertically, move the wheel.
  - To scroll horizontally, press **Shift** while you move the wheel.

The mouse wheel can be used for scrolling when the **Scroll** option for the mouse is enabled. For more information, see "To choose default settings for the mouse wheel" on page 106.

If the **Zoom** option for the mouse is enabled, you can scroll vertically by holding down **Alt** while you move the mouse wheel.

To hide or display the scroll bars

- Click **View** ▸ **Scroll Bars**.
  A check mark beside the **Scroll Bars** command indicates that the scroll bars are displayed.

Preview drawings

You can preview a drawing to see how it will look when printed or exported. When you preview a drawing, only the objects on the drawing page and in the immediate area of the drawing window are displayed, and you can see all layers that are set to print in the **Objects** docker. If you want a closer look at specific objects in a drawing, you can select and preview them. When you preview selected objects, the rest of the drawing is hidden.

Before you preview a drawing, you can specify the preview mode. The preview mode affects the speed with which your preview appears as well as the amount of detail displayed in the drawing window.

By default, the borders of a page are displayed in the drawing window, but you can hide them at any time. If a drawing is intended for print, you can display the area that will actually print as well as the bleed, the part of the drawing that extends beyond the page border. Bleeds are useful when a drawing contains a color page background or objects that are positioned on the page border. Bleeds ensure that no white space appears between the edges of a drawing and the edge of the paper after the printer cuts, binds, and trims the document.

To preview a drawing

- Click **View** ▸ **Full-screen Preview**.

  Click anywhere on the screen, or press any key, to return to the application window.

You can press **Page up** and **Page down** to preview pages in a multipage drawing.

To preview selected objects

1 Select the objects.

2 Click **View** ▸ **Preview Selected Only**.

Click anywhere on the screen, or press any key, to return to the application window.

If **Preview selected only** mode is enabled and no objects are selected, **Full-screen preview** displays a blank screen.

After you return to the application window, you can disable **Preview selected only** mode by clicking **View** ▸ **Preview Selected Only**.

To choose a full-screen preview mode

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 In the left pane of the dialog box that appears, click **Display**.

3 In the **Full-screen preview** area, enable one of the following options:

- **Use normal view** — Drawings appear without PostScript fills or high#resolution bitmaps, and no anti-aliasing is used.
- **Use enhanced view** — Drawings appear with PostScript fills, and anti-aliasing is used to sharpen the display of the drawings.

To set the page display

1 Click **Layout** ▸ **Document Options**.

2 In the left pane of the dialog box that appears, click **Page Size**.

3 Enable or disable the following check boxes:

- **Show page border** — shows or hides page borders
- **Show bleed area** — shows or hides the area of the drawing extending beyond the page border. To change the bleed area, type a value in the **Bleed** box.

When preparing a drawing for commercial printing, you may also need to set a bleed limit. For more information, see "To set a bleed limit" on page 918.

You can also click **View** ▸ **Page** ▸ **Page border**, or **View** ▸ **Page** ▸ **Bleed**.

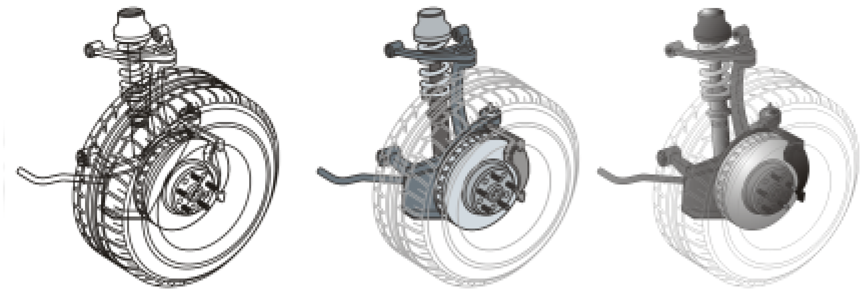
You can display the printable area of a drawing by clicking **View** ▸ **Page** ▸ **Printable area**. The printable area is usually indicated by two dotted lines inside or around the page, depending on the current printer settings. One outline indicates the area that can be printed on the current printer; the other outline indicates the paper size that your printer is set to use.

Viewing modes

As you work, Corel DESIGNER lets you display a drawing in any of the following modes:

- **Wireframe** — displays an outline of the drawing by hiding fills, extrusions, contours, and drop shadows; also displays the bitmaps in monochrome. This mode lets you quickly preview basic elements in a drawing.
- **Normal** — displays a drawing without PostScript fills or high-resolution bitmaps. This mode refreshes and opens slightly faster than the Enhanced mode.
- **Enhanced** — displays a drawing with PostScript fills, high-resolution bitmaps, and anti-aliased vector graphics.
- **Pixels** — displays a pixel-based rendition of the drawing, which allows you to zoom in on an area of an object, and then position and size the object more precisely. This view also lets you see what the drawing will look like when it is exported to a bitmap file format.
- **Simulate overprints** — simulates the color of areas where overlapping objects were set to overprint and displays PostScript fills, high-resolution bitmaps, and anti-aliased vector graphics. For information about overprinting objects, see "To overprint selected color separations" on page 922.
- **Rasterize complex effects** — rasterizes the display of complex effects, such as transparencies, bevels, and drop shadows when in Enhanced view. This option is useful for previewing how the complex effects will be printed. To ensure the successful printing of complex effects, most printers require complex effects to be rasterized.

The viewing mode you choose affects the amount of time it takes for a drawing to open or be displayed on the monitor. For example, a drawing displayed in Wireframe view takes less time to refresh or open than does a drawing displayed in Simulate Overprints view.



Left to right: Wireframe, Draft, and Enhanced views

To choose a viewing mode

- Click **View**, and click one of the following modes:
  - **Wireframe**
  - **Normal**
  - **Enhanced**
  - **Pixels**
  - **Simulate overprints**
  - **Rasterize complex effects**

If you are overprinting, it is important to preview the objects in the **Simulate overprints** mode before printing. The type of objects you are overprinting and the type of colors you are mixing determine how overprinted colors are combined. For more information about overprinting, see "Color trapping and overprinting" on page 921.

To set the default viewing mode, click **Layout** ▸ **Document Options**, click **General**, and choose an option from the **View mode** list box.

You can quickly switch between the selected viewing mode and the previous viewing mode by pressing **Shift** + **F9**.

Views

You can save a view of any part of a drawing. For example, you can save a view of an object at 230% magnification and then return to this specific view at any time.

To save a view

1. Click **Window** ▸ **Views**.
2. Use the **Zoom** tools in the **Views** docker to set up a view.
3. Click the **Add current view** button +.

You can also

Rename a view	Double-click a view name, and type a new name.
Delete a saved view	Click a view, and click the **Delete current view** button 🗑.

You can also save the current view by clicking the **Zoom** or **Pan** tool in the toolbox, clicking in the **Zoom levels** list box on the standard toolbar, typing a name, and pressing **Enter**.

To switch to a saved view

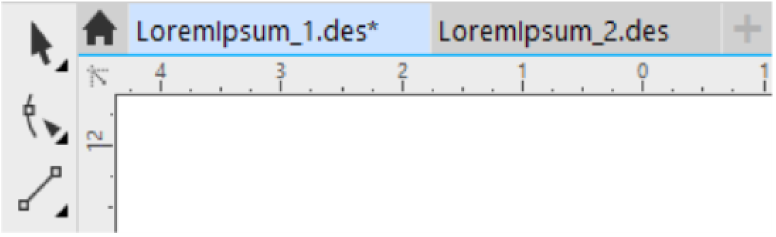
1. Click **Window** ▸ **Views**.
2. Click a view in the **Views** docker.

You can also switch to a saved view by selecting it from the **Zoom levels** list box on the standard toolbar.

Save drawings

By default, drawings are saved to the Corel DESIGNER file format (DES). For workflows that require saving documents in another version of the application, you can specify a default save version. This ensures documents are saved automatically in the chosen version, minimizing manual steps and reducing errors.

You can save a drawing to other vector file formats as well. If you want to use a drawing in another application, you must save it to a file format that is supported by that application. For information about saving files to other formats, see "Export files" on page 935.



The asterisk after the filename on the document tab shows that the file LoremIpsum_1.des has unsaved changes. The file LoremIpsum_2.des has no unsaved changes.

When saving a drawing, you can embed the used fonts to facilitate file sharing. By default, Corel DESIGNER embeds all used fonts, with the exception of Asian fonts and fonts that do not have embedding permissions. For more information, see "Manage fonts" on page 723.

When you save a drawing, Corel DESIGNER lets you add reference information so that you can easily find and organize drawings later on. You can attach tags (also known as properties) such as title, subject, and rating.

You can also save selected objects in a drawing. For large drawings, saving only the selected objects reduces the file size, which can decrease the time it takes to load the drawing.

When saving a file, you can use advanced options to control how bitmaps, textures, and vector effects, such as blends and extrusions, are saved with the drawing.

You can also save a drawing as a template, which lets you create other drawings with the same properties. For information about saving a drawing as a template, see “Templates” on page 755.

To save a drawing

1. Click **File** ▸ **Save as**.
2. Type a filename in the box.
3. Locate the folder where you want to save the file.

   If you want to save the drawing to a vector file format other than DES - Corel DESIGNER, choose a file format from the **Save as type** list box.

You can also

Save only selected objects	Enable the **Selected only** check box. This option is available only if there are selected objects in the drawing.
Embed fonts	Enable the **Embed fonts** check box. This check box is unavailable when you save a drawing to an earlier version of CorelDRAW.
Add reference information	Do any of the following: • Type a title and subject in the corresponding box. • Assign a rating to the file.

If you are using an expired trial version of Corel DESIGNER, you will not be able to save drawings.

Saving a drawing to a previous version of Corel DESIGNER may result in loss of certain effects that were not available in the previous version of the application.

You can also save a drawing by clicking **File** ▸ **Save**.

You can also save a drawing by clicking the **Save** button on the **Standard** toolbar.

To use advanced options when saving

1. Click **File** ▸ **Save as**.
2. Click **Advanced**.
3. Enable any of the following check boxes:
   - **Save in Corel Presentation Exchange (CMX) format** — saves a drawing as a Corel® Presentations™ Exchange (CMX) file so that you can open and edit it in other Corel applications, such as WordPerfect
   - **Use bitmap compression** — reduces the file size by compressing bitmap effects, such as bitmap extrusions, transparencies, and drop shadows
   - **Use graphic object compression** — reduces the file size by compressing vector objects, such as polygons, rectangles, ellipses, and perfect shapes

Using compression increases the time required for opening and saving a drawing.

4. If a drawing contains texture fills, enable one of the following options:
   - **Save texture fills with the file** — saves custom texture fills with the file
   - **Rebuild texture fills when opening the file** — re-creates texture fills when you open the saved drawing
5. If a drawing contains blends and extrusions, enable one of the following options:
   - **Save blends and extrusions with the file** — saves all blends and extrusions included in a drawing
   - **Rebuild blends and extrusions when opening the file** — re-creates blends and extrusions when you open the saved drawing

Choosing to save textures, blends, and extrusions with the file increases the file size but lets you open and save a drawing more quickly. Conversely, choosing to rebuild textures, blends, and extrusions when a saved drawing is opened decreases the file size but increases the time required for saving or opening a drawing.

To set a default save version

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. Click **Save**.
3. Choose a version from the **Set default version** drop-down list.

To save a drawing that is compatible with an older version of Corel DESIGNER

1. Click **File** ▸ **Save as**.
2. Type a filename in the box.
3. Locate the folder where you want to save the file.
4. Choose a version from the **Version** list box.
5. Click **Save**.

   If the drawing includes new features; enable one of the following options in the **Save to a previous version** dialog box:
   - **Keep appearance** — preserves the appearance of text, fills, outlines and transparencies when the file is opened in a previous version of Corel DESIGNER. However, this option may limit editing.
   - **Keep editable** — preserves the file editable. However, this option may change the appearance of text, outlines, fills, and transparencies when the file is opened in a previous version of Corel DESIGNER.

You can also

Specify save settings	Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**. Click **Save**, and enable one of the following options: • **Keep appearance (suitable for limited edits)** • **Keep editable (may change appearance)**
Disable the prompt that appears when saving to an earlier version	Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**. Click **Save**, and disable the **Ask when saving** check box.

Locked files

In a corporate environment you may open a locked file that is already being edited by another user. You can save changes that you make to a locked file in one of the following ways:

- If the other user has modified the file or still has the file open, you must save the file with a new name by clicking **File** ▸ **Save As**.
- If the other user has closed the file without modifying it, you can save the changes by clicking **File** ▸ **Save**.

Back up and recover files

Corel DESIGNER can save backup copies of drawings and prompt you to recover them in the event of a system error. The back-up feature creates a copy of the drawing when you save a drawing. This backup copy does not contain the changes that you made since you last opened the file. The backup copy is named **backup_of_filename,** and by default is stored in the same folder as the original drawing. You can change the location where backup files are created.

The auto-backup feature saves drawings that you have opened and modified. Auto-backup files are named auto_backup_of_filename. During any working session with Corel DESIGNER, you can set the time interval for automatically backing up files and specify whether you want the files to be saved in your temporary folder (the default location) or in a folder of your choice. You can recover the backup files from the temporary or specified folder when you restart Corel DESIGNER after a system error. If you choose not to recover the backup file, it is automatically erased when you quit the application.

To specify backup and auto-backup settings

1. Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **Save**.
3. Perform a task from the following table.

To	Do the following
Create a backup file before saving	Enable the **Back up original file before saving** check box.
Change the location where backup files are created	In the **Back up to** area, enable the **Choose location** option. Click **Browse**, and navigate to the folder you want.
Specify auto-backup settings	To set how often to back up the file automatically, enable the **Back up every** check box, and choose a value from the **Minutes** list box. To choose the location for auto-backup files, in the **Back up to** area, enable one of the following options: • **Temporary folder** — lets you save auto-backup files in the temporary folder • **Choose location** — lets you specify the folder for auto-backup files
Disable the auto-backup feature	Choose **Never** from the **Minutes** list box.

All open or modified files that are not in the Corel DESIGNER (DES) file format are backed up as Corel DESIGNER files.

You can cancel the creation of an auto-backup file by pressing **Esc** while a file is being saved.

To recover a backup file

1. Restart Corel DESIGNER.
2. Click **OK** in the file recovery dialog box that appears.

The file recovery dialog box appears upon startup after a system error.

3 Save and rename the file in the specified folder.

If you click **Cancel**, Corel DESIGNER ignores the backup file and deletes it when you quit the application.

Add and access drawing information

Corel DESIGNER lets you add reference information, such as language, title, author, subject, keywords, rating, and other notes to a drawing. Although adding document information is optional, doing so makes it easier to organize and locate drawings later on.

The application also lets you access other important document information, such as the number of pages and layers, fonts, object and text statistics, and the types of objects the drawing contains. You can also view color information such as the color profiles that are used to define document colors as well as the primary color mode and rendering intent.

To add and access drawing information

1. Click **File** ▸ **Document Properties**.
2. In the **Document Properties** dialog box, type text in any of the following boxes:
   - **Language**
   - **Title**
   - **Subject**
   - **Author**
   - **Copyright**
   - **Keywords**
   - **Notes**
3. To specify a rating, choose a rating from the **Rating** list box.
4. Click **OK**.

You can modify the drawing information at any time.

Close drawings

You can close one drawing, or multiple drawings, at any time before quitting Corel DESIGNER.

To close drawings

To	Do the following
Close one drawing	Click **File** ▸ **Close**.
Close all drawings	Click **File** ▸ **Close All**.

If you are unable to close a document, you may have a task, such as printing or saving, in progress or a task that has failed. Please refer to the status bar to view the status of a task.

Manage warning messages

You may encounter warning messages while working in the application. Warning messages explain the consequences of an action you are about to perform, and inform you of permanent changes that might result from that action. Although the warnings are helpful, you can disable them so you don’t have to view them after you become familiar with the software. Avoid disabling warning messages until you are comfortable with the application and familiar with the results of the commands you use. If needed, you can enable the warnings at any time.

To manage warning messages

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 Click **Warnings**.

3 Disable or enable one or more of the check boxes.

To view system information

1 Click **Help** ▸ **About Corel DESIGNER**

2 Click **System info**.

3 Choose a category from the **Choose a category** list box.

Click the **Save** button to store system information for printing.

Edit while printing, saving, and exporting documents

If you want to continue with your editing tasks while printing, saving, or exporting a document, you can enable background tasks. This setting lets you use one core of the computer CPU (Central Processing Unit) for editing, and another core for printing, saving, and exporting.

To enable background tasks

1 Click **Tools** ▸ **Options** ▸ **Global**.

2 Click **General**.

3 Enable the **Enable background tasks** check box.

Creative tools and content

You can search and manage content and assets, such as vector and bitmap (raster) images and symbol libraries saved to local, network, or Cloud folders and on portable devices. When you find the content that you need, you can insert it into your document or open it in its associated application.

You can expand your collection of creative tools by downloading free tools and content, and purchasing apps, plug-ins, and content packs.

This section contains the following topics:

- "Content types" (page 117)
- "View content with the Assets docker" (page 117)
- "Find clipart and other local and network assets" (page 119)
- "Use and manage images with the Assets docker" (page 126)
- "Work with Cloud assets" (page 128)
- "Work with linked assets" (page 129)
- "Manage content with the Tray docker" (page 131)
- "Acquire applications, plug-ins, and content" (page 132)
- "Change content locations" (page 133)

Content types

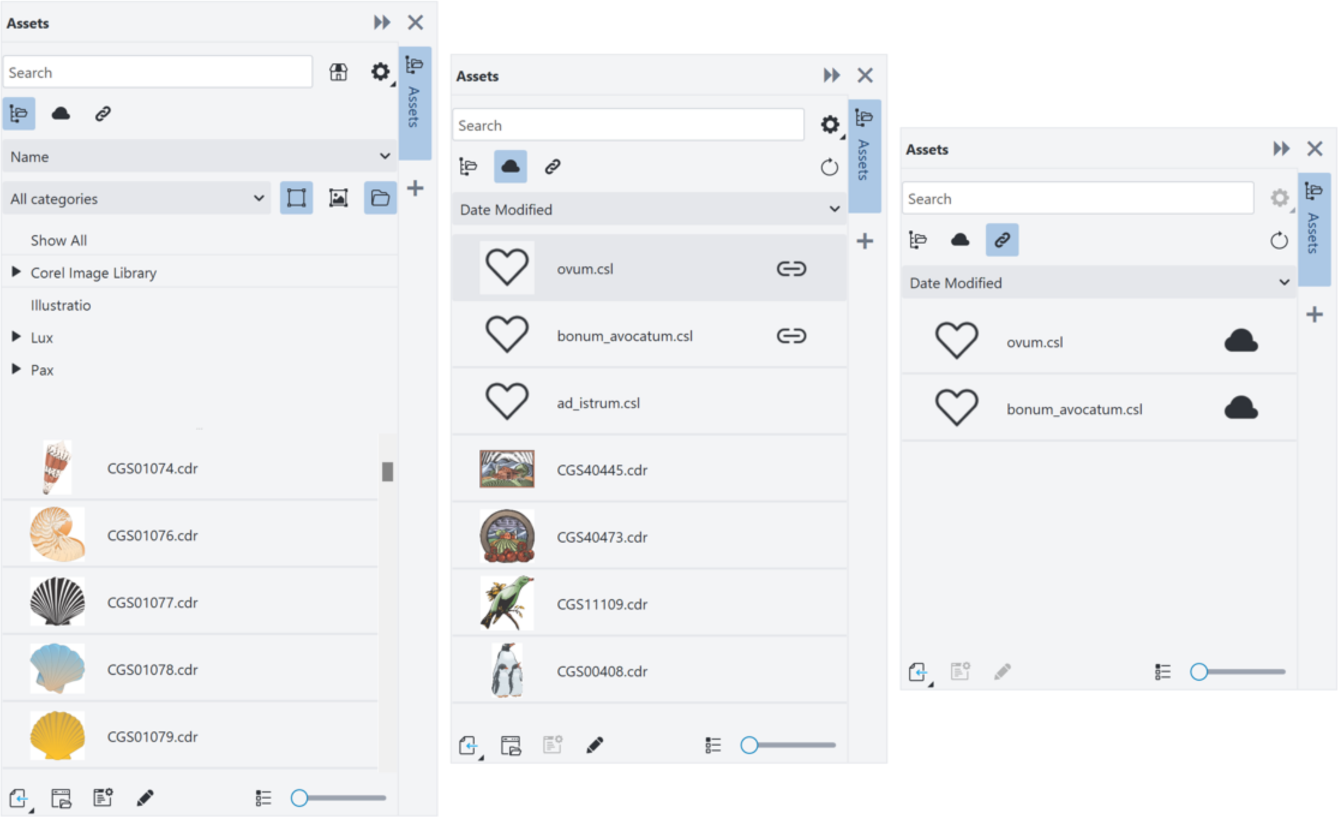
Content types include images (clipart and photos), fills (fountain, bitmap patterns, and vector patterns), fonts, image lists, palettes, symbol libraries, photo frames, and templates. Some content is included with the suite to get you started. Additional content is available for download. For more information, see "To access the Get More dialog box" on page 132.

For information about fills, see "Find and view fills and transparencies" on page 509. For information about fonts, see the Corel Font Manager Help or "Acquire more fonts" on page 731.

View content with the Assets docker

The **Assets** docker provides three views to help you work with your content. The **Local and network assets** view shows vector and bitmap images and other assets that are stored in local or network folders. The **Cloud assets** view shows the files in your Cloud folder, including symbol library files that are shared with you. The **Linked assets** view shows the symbol libraries linked to the active document.

The **Assets** docker replaces the **CONNECT Content** docker from earlier versions.


Assets
Search
Name
All categories
Show All
Corel Image Library
Illustratio
Lux
Pax
CGS01074.cdr
CGS01076.cdr
CGS01077.cdr
CGS01078.cdr
CGS01079.cdr
Assets
Search
Date Modified
ovum.csl
bonum_avocatum.csl
ad_istrum.csl
CGS40445.cdr
CGS40473.cdr
CGS11109.cdr
CGS00408.cdr
Assets
Search
Date Modified
ovum.csl
bonum_avocatum.csl

Views from left to right: Local and network assets, Cloud assets, Linked assets

You can view the full name and location of an asset in any view.

Assets can be displayed as a list of titles (or filenames if titles are not available) accompanied by thumbnails (default view) or as a grid of thumbnails. Also, you can increase and decrease the size of asset thumbnails.

The user interface controls vary based on the selected view. For detailed information about the controls in each view, see “Find clipart and other local and network assets” on page 119, “Work with Cloud assets” on page 128, and “Work with linked assets” on page 129.

To switch between views

- In the **Assets** docker (**Window** ▶ **Assets**), perform a task from the following table.

To show only	Do the following
Assets saved to local and network folders	Click the **Local and network assets** button .
Files saved or shared to your Cloud folder	Click the **Cloud assets** button . If you are not signed in to Cloud, you will be prompted to sign in to access your Cloud files.
Linked symbol libraries	Click the **Linked assets** button .

To view the filename and location of an asset

- Hold the pointer over a thumbnail.

To switch between list and grid view

- Click the **Thumbnail preview** button (☰ or ⊞), located at the bottom of the **Assets** docker.

To adjust the size of asset thumbnails

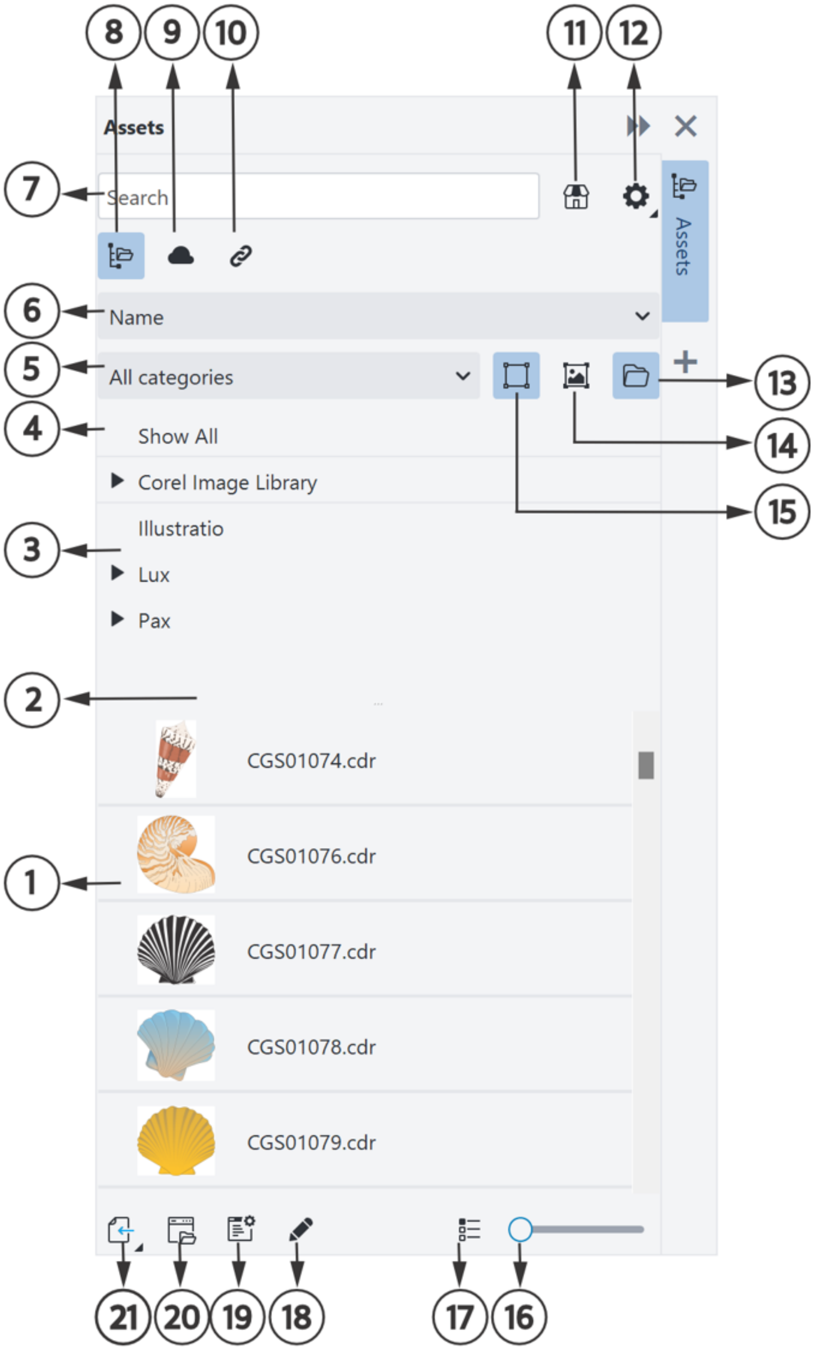
- Move the **Thumbnail size** slider.

Find clipart and other local and network assets

The **Assets** docker (**Window** ▸ **Assets**) provides a central location where you can search and browse vector and bitmap images in local or network folders and on portable devices.

Explore the Assets docker

The image below shows the main components of the **Assets** docker in **Local and network assets** view.


8
9
10
11
12
Assets
7
Search
Assets
6
Name
5
All categories
13
4
Show All
14
Corel Image Library
15
Illustratio
3
Lux
Pax
2
CGS01074.cdr
1
CGS01076.cdr
CGS01077.cdr
CGS01078.cdr
CGS01079.cdr
21
20
19
18
17
16

Part	Description
1. **Content** pane	Lets you view thumbnails of content files
2. Resizing bar	Lets you resize the **Content** and **Folders** panes
3. **Folders** pane	Displays content in a hierarchical tree-like folder structure

Part	Description
4. **Show All**	Lets you explore the content in all folders including default libraries, as well as user-added folders and sub folders
5. **Filter content**	Lets you filter content by category
6. **Sort content**	Lets you sort content by name and date as well as view your favorite images
7. **Search** box	Lets you search for files by using search terms
8. Local and network assets	Lets you access vector and bitmap images and other assets that are stored in local or network folders
9. Cloud assets	Lets you access files in your Cloud folder, including symbol library files that are shared with you
10. Linked assets	Lets you access symbol libraries linked to the active document
11. **Get More**	Lets you access the **Get More** dialog box that allows you to download apps and plug-ins as well as content such as fill packs, image packs (clipart and photos), and font packs from within Corel DESIGNER
12. **Options**	Lets you access the following menu commands: • **Single-Folder Selection Mode** — lets you toggle between selecting a single folder and selecting multiple folders in the **Folders** pane • **Browse Recursively** — lets you browse or search all items in the selected folder and subfolders • **Add Folder** — lets you add a location to the **Folders** pane • **Browse** — lets you change the location of a folder • **Open Folder Location** — lets you quickly open a folder location in File Explorer without the need to manually navigate to it • **Reindex Folder** — lets you index a folder for faster viewing, browsing, and searching • **Rename** — lets you rename a folder in the **Folders** pane • **Remove from List** — lets you remove a location from the **Folders** pane • **Help** — lets you access the help topic on asset management
13. **Browse folders**	Lets you toggle between displaying and hiding the **Folders** pane when viewing local and network assets
14. **Show raster images**	Lets you hide or show clipart and vector graphics in the **Content** pane

Part	Description
15. **Show vector images**	Lets you hide or show photos and other bitmaps in the **Content** pane
16. Thumbnail size slider	Lets you adjust the size of thumbnails in the **Content** pane
17. **Thumbnail preview**	Lets you switch between list and grid view in the **Content** pane
18. **Edit**	Lets you open and edit an image
19. **Properties**	Lets you tag, delete, and edit the properties of a local or network asset
20. **Open Folder Location**	Lets you open a folder location in File Explorer
21. **Import**	Lets you import content in the active document

The **Assets** docker in **Local and network assets** view has two panes, the **Folders** and **Content** pane.

The **Folders** pane lets you browse content and filter out search results by selected folder. It allows you to view folder hierarchy, navigate through folders, and quickly locate content within the broader context of your files. When no search term is entered, clicking one or more folders displays all content in the selected folder or folders. The **Folders** pane is hidden by default.

The **Content** pane displays thumbnails of assets along with their names (or titles.) If no title is available, then the filename is displayed instead. For more information about adding titles to images, see “To tag, delete, and edit the properties of a local or network asset” on page 127. When you hover over a thumbnail, you can view the filename and location of an asset. You can also switch between grid and list view, and adjust the size of thumbnails. For more information, see “To switch between list and grid view” on page 119 and “To adjust the size of asset thumbnails” on page 119.

You can resize the panes to adjust the layout of the docker according to your preferences and needs.

Browse and search for content

You can browse for content, or you can search for content by using keywords.

To get you started, Corel provides local content that is stored in your **Documents\Corel\Corel Content\Images** folder. If you are looking to expand your image collection, you can download additional image packs from within the **Get More** dialog box. After you download and install a pack, the content is saved to the **Documents\Corel\Corel Content\Images** folder and appears in the **Corel Image Library** listed at the top of the **Folders** pane. To access content in local folders or shared network locations, you can add them to the folder list. If you add a folder from a USB flash drive or portable hard drive, it is important to note that the content will not be accessible when the secondary storage device gets disconnected from your machine. To ensure uninterrupted access, first copy the content to a folder on your computer, and then add that location to the content list. The application keeps the content in the docker in sync with the content in the source location. Additions of folders or assets in File Explorer are quickly reflected in the **Assets** docker. If you are unable to view the images in an existing content list location immediately after adding them to a folder in File Explorer, you can initiate a folder reindexing process. You can also delete folders from the content list and change the location of folders. Changing folder location eliminates the need for a two-step process of deleting an unnecessary folder and adding a new one. Instead, you can update the folder's location with a single action. For example, when you rename a folder or move it to a different location in File Explorer, in the **Assets** docker, you can restore the link by browsing to the folder.

You can browse and search the contents of one or more folders, or explore all locations in the folder list. Not only can you explore multiple folders, but you can also selectively choose the folders you want to view. Selecting specific folders lets you quickly view the assets in these folders without the need to navigate through the entire tree structure repeatedly. It simplifies the process of accessing content from multiple folders simultaneously. You can expand and collapse folders to optimize screen space and focus on relevant content. Additionally, if you need to quickly navigate through content within the panes, you can scroll with the mouse. Plus you can use the arrow keys to navigate through the tree structure in the **Folders** pane, which offers efficiency, accessibility, and contributes to a smoother and uninterrupted workflow.

You can rename items in the folder list and give them more descriptive or meaningful names, facilitating better organization and seamless navigation. While working in the docker, you can quickly access and explore a location in your computer's file management system without the need to manually navigate to it.

You can search assets by the filename, title, or tags. For example, if you type “tree” in the text field, the application automatically filters out all files that do not match, and you see only the files that have the word “tree” in the filename, title, or tags.

You can narrow the search results by choosing the content source (for example, a specific folder location) and category (for example, Nature). You can also view the list of your favorite or most recently used images, and you can sort images by the name and the date they were created or modified.

After you find the image or asset you need, you can add it to your project. For more information, see “Use and manage images with the Assets docker” on page 126.

To access local and network assets

1 Click **Window** ▸ **Assets**.

2 In the **Assets** docker, click the **Local and network assets** button.

To browse for local and network assets

1 In the **Assets** docker, click the **Local and network assets** button, and then click the **Browse folders to choose a content source** button.

2 Click a location in the **Folders** pane.

To select multiple folders, click the **Options** button ⚙, uncheck the **Single-Folder Selection Mode** toggle menu to switch to multi-folder selection, and then enable the check boxes of the folders that you want to explore in the **Folders** pane.

You can also

Expand a folder	Click the arrow button ▶ to the left of a folder to expand it. To collapse an expanded folder, click its arrow button ▼. **Tip**: You can also expand and collapse a selected folder by pressing the **Right** or **Left arrow** key, respectively.
Navigate folders	Press the **Up** or **Down arrow** key to move up or down the folder structure, respectively. **Notes**: • When folders are expanded, using the **Up** or **Down arrow** keys allows you to navigate through all folders and subfolders in the order they appear in the tree structure. When folders are

	collapsed, using the **Up** or **Down arrow** keys lets you navigate specifically through the top-level folders. • You can also navigate up and down the folder structure by using the **Left** or **Right arrow** key, respectively. However, when a folder has subfolders, pressing the **Left** or **Right arrow** key once navigates up or down the folder structure, and pressing it a second time collapses or expands the folder structure.
Explore all locations in the folder list	Click **Show All** at the top of the content list in the **Folders** pane. Click the **Options** button, and make sure the **Browse Recursively** command is enabled.
Resize the **Folders** and **Content** pane	Drag the resizing bar up or down.
Reindex a folder	Click the **Options** button, and click **Reindex Folder**.

Enabled by default, recursive browsing (**Options** button ▸ **Browse Recursively**) lets you explore a directory and its subdirectories. When you disable recursive browsing, you can browse only the content in the top-level directory.

The **Single-Folder Selection Mode** toggle menu (**Options** button ▸ **Single-Folder Selection Mode**) lets you switch between single-folder and multi-folder selection. By default, multi-folder selection is disabled.

To manage folders in the Folders pane

1 In the **Assets** docker, click the **Local and network assets** button, and then click the **Browse folders to choose a content source** button.

2 Perform a task from the following table.

To	Do the following
Add a folder	Click the **Options** button, and click **Add Folder**. In the **Select Folder** dialog box, browse to the drive and folder where your content is stored, click a location, and click **Select Folder**. The new folder is added to the list and becomes the active folder. **Notes**: • The **Corel Image Library** always appears at the top of the content list. All other folders are sorted alphanumerically according to their names. • When the selected folder contains subfolders that have already been added to the list, the folder will be added as a parent folder. • If you are unable to view the images in an existing content list location immediately after adding them to a folder in File Explorer, click the **Options** button, and click **Reindex Folder**. • If you have added a folder from a USB flash drive or portable hard drive to the content list, the content will not be accessible if the secondary storage device gets disconnected from your

To	Do the following
	machine. To ensure uninterrupted access, it is recommended to first copy the content to a folder on your computer and then add that folder to the content list in the docker.
Remove a folder	Right-click a folder in the **Folders** pane, and click **Remove from List**. **Tip**: You can also remove a folder by selecting the folder in the **Folders** pane, clicking the **Options** button ⚙, and clicking **Remove from List**.
Rename a folder	Right-click a folder in the **Folders** pane, and click **Rename**. In the **Rename** dialog box, type a name in the **Name** box. **Tip**: You can also rename a folder by clicking the folder in the **Folders** pane, clicking the **Options** button ⚙, clicking **Rename**, and typing a name in the **Name** box of the **Rename** dialog box.
Change folder location	Click a folder in the **Folders** pane. Click the **Options** button ⚙, click **Browse**, and navigate to the folder you want.

To find local and network assets

1 In the **Assets** docker, click the **Local and network assets** button 🗀, and then click the **Browse folders to choose a content source** button 🗀.

2 Perform a task from the following table to choose a location.

To search	Do the following
A folder	Click a folder in the **Folders** pane.
Multiple folders	Click the **Options** button ⚙, uncheck the **Single-Folder Selection Mode** toggle menu to switch to multi-folder selection, and then enable the check boxes of the folders that you want to explore in the **Folders** pane.
All available content	Click **Show All** at the top of the content list in the **Folders** pane.

Tip: To search across all subfolders of selected folders, click the **Options** button ⚙, and make sure the **Browse Recursively** command is enabled.

3 Type a word in the **Search** box, and press **Enter**.
Thumbnails that match the search term appear in the **Content** pane.

To filter and sort local and network assets

1 In the **Assets** docker, click the **Local and network assets** button 🗀.

2 Browse or search for content.

3 Perform a task from the following table.

To	Do the following
Filter images	Choose a category from the **Filter content** list box. To hide or show clipart and vector graphics, click the **Show vector images** button. To hide or show photos and other bitmaps, click the **Show raster images** button.
View the most recently used images	From the **Sort assets by name or date** list box, choose **Recent**.
View your favorite images	From the **Sort assets by name or date** list box, choose **Favorites**. For information about how to mark content as favorite, see "To tag, delete, and edit the properties of a local or network asset" on page 127.
Sort images	From the **Sort assets by name or date** list box, choose one of the following options: • **Name** — sorts assets by title (or name), in alphanumeric order. If titles are not available, assets are sorted by filenames. • **Date Created** — sorts images by the date they were created, starting with the last created image • **Date Modified** — sorts images by the date they were modified, starting with the last modified image Images in your **Favorites** list are sorted by name. Images in your **Recent** list are sorted by name. **Note**: When sorting by name, assets are arranged alphanumerically based on their titles (if available). For more information about adding titles, see "To tag, delete, and edit the properties of a local or network asset" on page 127.

To download and add a new image pack

1 In the **Assets** docker, click the **Get More** button.

2 In the **Get More** dialog box, click the image pack you want.

3 Do one of the following:

- Click **Buy Now**, and follow the onscreen instructions to purchase the item.
- Click **Download** if the item is included in your product or subscription.

Use and manage images with the Assets docker

After you find the image you need in a local, network, or Cloud folder, you can place it into your project as an embedded or linked object. When inserting a vector graphic, you can place it at the original position where it was created relative to the page.

You can open an image and edit it in its associated application. To find the images you like quickly, you can tag them as favorites. In addition, you can view and change the properties of an image. For example, you can change its title, add new tags, and delete existing tags. When you no longer need an image, you can delete it.

To insert content in the active document

1 In the **Assets** docker, click a thumbnail.

2 Click the **Import** button and choose one of the following commands:

- **Import and link** — inserts a bitmap image as a linked object
- **Import at original position** — lets you place a vector graphic at the original position where it was created relative to the page. The graphic is placed as an embedded object.
- **Import** — inserts the file as an embedded object

3 Follow the onscreen instructions.

You can also insert a file into an active document as an embedded object by dragging the file from the viewing pane to the active document.

You can also insert a file into an active document by right-clicking the file in the viewing pane and choosing an **Import** command.

You can also insert a file into an active document from the **Tray** docker.

To open and edit an image

1 In the **Assets** docker, click a thumbnail.

2 Click the **Edit** button .

The file opens in its associated application.

You can't edit files that have been shared with you on the Cloud.

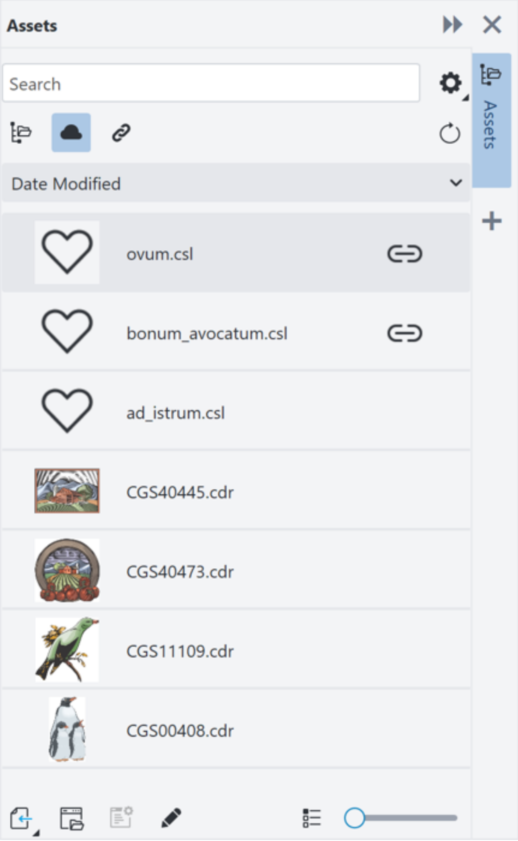
To tag, delete, and edit the properties of a local or network asset

- In the **Assets** docker (**Window** ▸ **Assets**), perform a task from the following table.

To	Do the following
Tag an image as favorite	Right-click a thumbnail, and click **Favorite**.
Edit image properties	Right-click a thumbnail, and click **Properties**. In the **Properties** dialog box, do any of the following: • Choose a language from the **Language** list box. • Type a new name in the **Title** box. • Choose a category from the **Category** list box to categorize the image. • To assign a custom category, choose **New category** from the **Category** list box, and type the category name in the box. • Add or delete tags in the **Tags** box.
Delete a file from your local library	Right-click a thumbnail, and click **Delete**.

Work with Cloud assets

The **Assets** docker lets you view and search all your Cloud assets, such as CorelDRAW (CDR) files, Corel DESIGNER (DES) files, and symbol libraries, including symbol libraries that are shared with you in your Cloud folder. After finding a Cloud asset, you can add it to the active document the way you would add any asset from a local or a network folder. For more information, see "To insert content in the active document" on page 127.



Cloud assets view

You can open your own Cloud assets for editing, but not Cloud assets that are shared with you. You can also refresh the list of Cloud assets so it is in sync with the contents of your Cloud folder.

Symbol libraries can be saved to the Cloud and shared with others. For more information, see "To save a symbol library to the Cloud" on page 418. Whether it is your own library file or a shared one, you can link it your active document from the Cloud. Linked symbol libraries can be synced from the Cloud when they are updated. For more information about linking symbol libraries, see "To link a symbol library to the active document" on page 130.

To find and edit Cloud assets

1. In the **Assets** docker (**Window** ▸ **Assets**), click the **Cloud assets** button ☁.
2. Perform a task from the following table.

To	Do the following
Find a Cloud asset	Type a keyword in the **Search** box.
Open a Cloud asset for editing	Right-click a thumbnail, and click **Edit**. **Note:** You can’t edit symbol libraries that are shared with you.

To refresh the list of Cloud assets

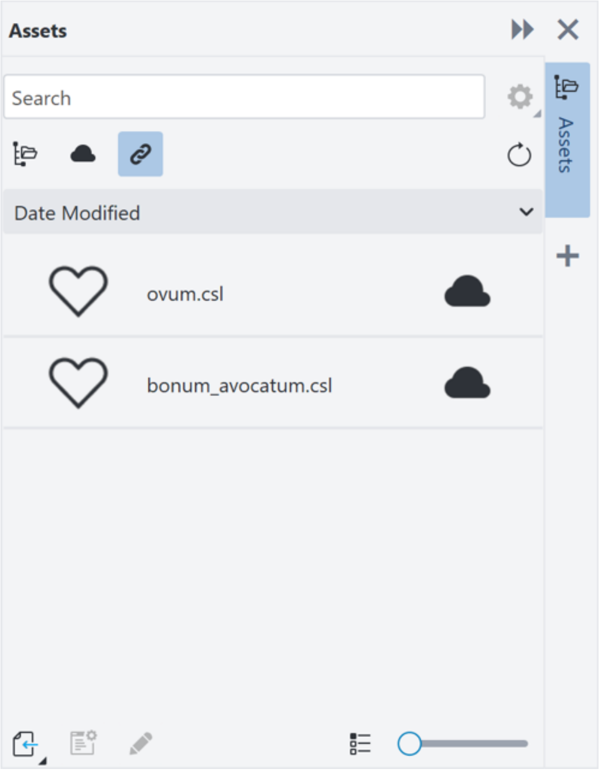
- In the **Assets** docker (**Window** ▸ **Assets**), click the **Cloud assets** button ☁, and click the **Refresh list** button ↻.

Work with linked assets

When you find the symbol library you need, you can link it to the document so that it is available for use. The **Linked assets** view in the **Assets** docker lets you access the symbol libraries that are linked to the active document. If the symbol libraries are linked from the Cloud, you can refresh the file list to sync it with your Cloud folder.

You can open your linked symbol libraries for editing, but not linked libraries that are shared with you. You can also sync linked libraries with the source so that their symbols are always up-to-date.

In some cases, the link between a document and a symbol library may be broken. For example, renaming or moving a linked symbol library breaks its link to the document. An icon beside the linked library name shows that the link is broken. You can restore the link to the symbols library to regain access to the symbols in the library.



Linked assets view. Two symbol libraries are linked to the document.
The link of the first symbol library is broken and needs to be restored.

The **Symbols** docker lets you access the symbols in a linked library from the **Linked Symbols** section so you can use them in your projects. For more information, see "Use symbols in drawings" on page 411.

To link a symbol library to the active document

1 In the **Assets** docker (**Window** ▶ **Assets**), do one of the following:
  - Click the **Local and network assets** button .
  - Click the **Cloud assets** button .

2 Click a symbol library.

3 Click the **Import** button , and click **Link to document**.

You can also right-click a symbol library, and click **Link to document**.

To work with linked symbol libraries

1 In the **Assets** docker (**Window** ▶ **Assets**), click the **Linked assets** button .

2 Perform a task from the following table.

To	Do the following
Refresh the list of libraries linked from the Cloud	Click the **Refresh List** button ↻.
Edit a linked symbol library	Right-click a library, and click **Edit**. **Note:** The **Edit** command is not available for symbol libraries that are shared with you.
Sync a linked symbol library	Right-click a library, and click **Sync linked assets**. **Note:** The **Sync linked asset** command is only available when the source file has been updated.
Break the link of a linked symbol library	Right-click a library, and click **Break link**. **Note:** The linked asset is removed from the document.
Restore the broken link of a symbol library	Right-click a symbol library with a broken link, and click **Restore link**. If you are restoring the link to a local symbol library that was moved or renamed, the **Restore** dialog box appears, letting you browse to the symbol library. **Note:** You can't restore the link to a shared symbol library if the file owner has unshared the file. However, you can remove the symbol library from the list by right-clicking the file, and clicking **Break link**.

Manage content with the Tray docker

You can organize your content by using trays. A tray is useful for gathering content from various folders. While the files are referenced in the tray, they actually remain in their original location. You can add and remove content from the tray. The tray is shared between CorelDRAW, Corel DESIGNER, and Corel PHOTO-PAINT.

You can create trays, and you can rename them using meaningful names. In addition, you can load a tray file that is not listed among the available trays. You can delete a tray at any time.

The **Tray** docker also lets you add content to the active document. For more information about adding content to the active document, see "To insert content in the active document" on page 127.

To add content to a tray

1. In the **Assets** docker (**Window** ▸ **Assets**), search or browse for content.
2. Right-click a thumbnail, and click **Add to [Tray Name]**.

You can also drag content from a folder on your computer to the **Tray** docker.

To remove content from a tray

1. Click **Window** ▸ **Tray**.

2 Select a thumbnail in the tray, and click the **Remove from tray** button .

To work with trays

1 Click **Window** ▸ **Tray**.

2 Perform a task from the following table.

To	Do the following
Open a tray	Choose a tray from the list box.
Create a tray	Click the **Tray management** button , and click **Add new tray**. By default, trays are saved to your **Documents\Corel\Corel Content \Trays** folder.
Rename a tray	Click the **Tray management** button , and click **Rename tray**. Type a name in the **Rename** dialog box.
Load a tray file	Click the **Tray management** button , and click **Open tray file**. Navigate to the tray file.
Delete a tray	Click the **Tray management** button , and click **Delete tray**.

Acquire applications, plug-ins, and content

The **Get More** dialog box lets you download apps and plug-ins as well as content such as fill packs, image packs (clipart and photos), and font packs from within Corel DESIGNER. The selection is updated with new offerings as they become available. Some items are free whereas other items are available for purchase.

Both applications and plug-ins require installation.

To uninstall an application or a plug-in, go to the Control Panel of the operating system.

Restore purchases

After you purchase creative tools, check marks appear beside their names. If you reinstall the suite or install it on another computer, you can restore your purchases. The items that you have purchased will appear in the **Get More** dialog box, so that you can download them and reinstall them.

To access the Get More dialog box

- Click the **Launch** button on the standard toolbar, and click **Get More**.

To access an application or a plug-in

- Click the **Launch** button on the standard toolbar, and click the application or plug-in that you want to use.

To restore your purchases

1. Click **Help** ▸ **Restore Purchases**.In the dialog box that appears, type the email address that was used to make the purchases, and click **Continue**.

   A list of your purchases is displayed.
2. Click **Close**.

   The list of offerings in the **Get More** dialog box is updated to show which items you have already purchased.
3. Download the items you want.

Change content locations

Images, fills, fonts, image lists, photo frames, trays, and templates are saved to your **Documents\Corel\Corel Content\[Content Type]** folders. You can change the location of some or all these content files by browsing to different folders. For example, you can choose to save templates and fonts to a new location, but leave other content files in your **Documents\Corel\Corel Content** folder.

When you change a content location, you can choose to move the content files from the old location to the new location.

You can reset individual or multiple content locations to their default folders from the **Options** dialog box. Alternatively, you can reset all content locations when you reset the application to its default settings by holding down **F8** during startup. With this method, all files saved to custom locations remain in place. To restore your custom content locations, you must browse again to the respective folders.

To change a content location

1. Click **Tools** ▸ **Options** ▸ **Global**.
2. Click **File Locations**.
3. Click the location that you want to change, and click **Edit**.
4. In the **Select Folder** dialog box, navigate to the folder you want.

   If you want to move the content files saved to the old location to the new folder, click **Yes** in the **Move Content** dialog box.

You can also

Reset the location of a single content type	Click the content type name, and click **Reset**.
Reset the locations of multiple content types	Holding down **Ctrl**, click the content types you want, and click **Reset**.

An icon ✕ appears next to content type folders in the **Options** dialog box when Corel DESIGNER is unable to find a content folder location because they have been moved, renamed, or deleted, or the external drive is disconnected.

Work with precision

Precision is essential when you work with technical graphics. With Corel DESIGNER, you can create precise objects and position them accurately by using gravity snapping, constrain keys, dynamic guides, and object coordinates.

When you draw or modify objects, gravity snapping lets you specify the exact placement of a point. If you want to constrain an object to a particular shape as you draw, or control the angle of lines, you can use constrain keys. For example, when drawing a rectangle, you can use constrain keys so that the rectangle is drawn as a square.

You can use these features for all drawing and editing operations. For example, before rotating an object, you can snap the center point to the corner of another object and then rotate the object around that point.

Dynamic guides, which are temporary guidelines that you can display from eligible snap points in objects, help you draw and position objects with precision. In addition, you can draw and modify objects by specifying object coordinates.

This section contains the following topics:

- "Gravity snapping" (page 135)
- "Dynamic guides" (page 139)
- "Alignment guides" (page 144)
- "Constrain keys" (page 148)
- "Use object coordinates to draw and modify objects" (page 149)

Gravity snapping

Gravity snapping is the attraction of the pointer to a snap point. Snap points are precise mathematical drawing coordinates. When the pointer approaches a snap point, the gravity source of the snap point is highlighted. The highlighting identifies the snap point as the target that the pointer will snap to. Snap points are also known as "gravity-snapping candidates."

The gravity field of each snap point has a radius of 10 screen pixels (not document pixels) by default. When the pointer enters a gravity field, a gravity source indicator appears around the point, and the name of the gravity source appears on the screen. You can turn gravity snapping on and off.

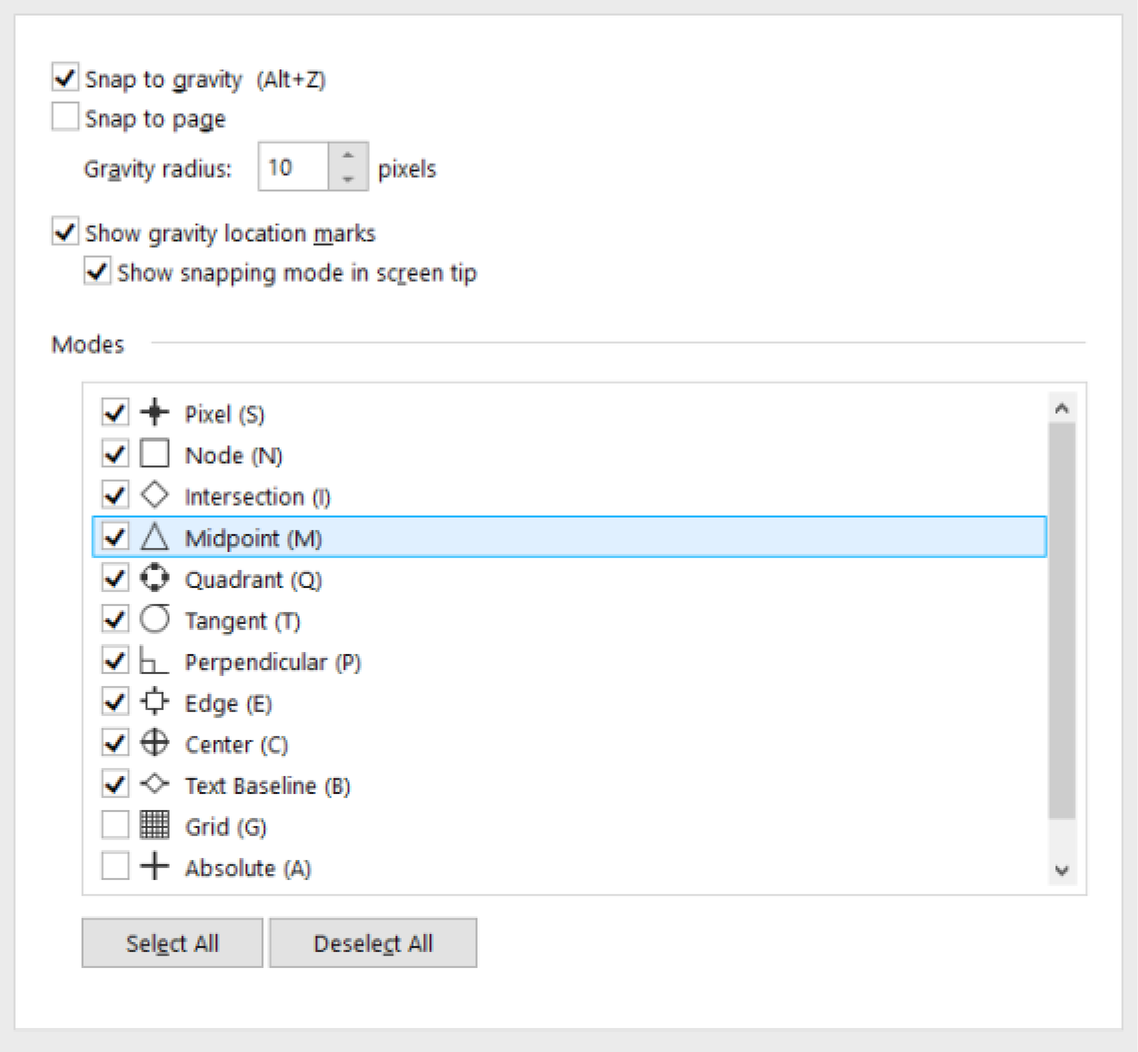
Gravity shortcut keys let you activate a single type of gravity snap. By default, gravity shortcut keys are the first letters in the names of gravity-snapping candidates. When you hold down a gravity shortcut key, all other gravity snap points become inactive. For example, if you hold down the **M** key, only the **Midpoint** gravity snap point is active.

If the pointer is within the gravity fields of two or more gravity-snapping candidates, the gravity-snapping candidate closest to the pointer has priority. If the gravity-snapping candidates are the same distance from the pointer, the pointer snaps to the gravity-snapping candidate with the higher priority, as listed in the following table.

Gravity-snapping candidate	Description	Gravity source indicator	Gravity shortcut key
Pixel	Point on the pixel grid	✚	S
Node	Node on an object	□	N
Intersection	Geometric intersection of line segments, arcs, or guidelines	◇	I
Midpoint	Midpoint of line segment	△	M
Quadrant	Points that are at 0°, 90°, 180°, and 270° on a circle, ellipse, or arc	⌾	Q
Tangent	Point on the outside edge of an arc, circle, or ellipse where a line will touch but not intersect the object	○	T
Perpendicular	Point on the outside edge of a segment where a line will be perpendicular to the object	∟	P
Edge	Point that touches the nearest perpendicular edge (shortest perpendicular distance from the pointer to the edge)	⌑	E
Center	Center of the closest object (arc, regular polygon, or curve centroid)	⌖	C
Grid	Visible or invisible grid point	#	G
Text baseline	Point in the baseline of artistic or paragraph text	-◇-	B
Absolute	Pointer location; temporarily suspends all gravity snaps	⊕	A

You can make gravity-snapping candidates active or inactive and set other options to customize snapping. You can also set a gravity radius, which specifies the distance from the pointer at which a gravity-snapping candidate becomes active.

When you move or transform an object, the pointer may snap to a gravity-snapping candidate in the object itself. You can disable snapping of objects to their own gravity-snapping candidates, which is useful for moving and transforming complex objects.



☑ Snap to gravity (Alt+Z)
☐ Snap to page
Gravity radius: 10 pixels
☑ Show gravity location marks
☑ Show snapping mode in screen tip

Modes

☑ Pixel (S)
☑ Node (N)
☑ Intersection (I)
☑ Midpoint (M)
☑ Quadrant (Q)
☑ Tangent (T)
☑ Perpendicular (P)
☑ Edge (E)
☑ Center (C)
☑ Text Baseline (B)
☐ Grid (G)
☐ Absolute (A)

Corel DESIGNER lets you control how gravity snapping works.

To turn gravity snapping on or off

1 Click **Tools** ▸ **Gravity**.

2 Enable or disable the **Snap to gravity** check box.

You can also toggle gravity snapping on and off by pressing **Alt + Z**.

To use gravity snapping

1 Move the pointer close to where you want to snap.

2 Click when the gravity source becomes highlighted.

If you are dragging to draw a line or select an object, release the mouse button.

You can also

Snap an object to another object	Drag an object close to where you want to snap. When the gravity source becomes highlighted, release the mouse button.
Snap to guidelines	Move the pointer to the edge of a guideline or to the intersection of two guidelines. To turn off snapping to guidelines, click **Tools** ▶ **Gravity**, and disable the **Edge** mode on the **Gravity** page of the **Options** dialog box.

To set gravity options

1 Click **Tools** ▶ **Gravity**.

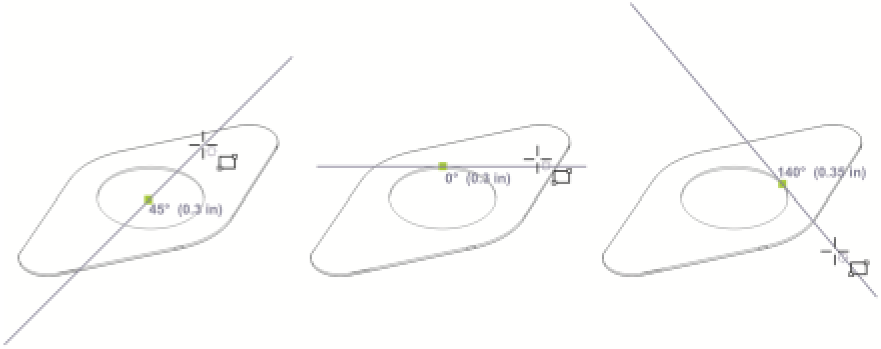
2 Perform one or more tasks from the following table.

To	Do the following
Prevent objects from snapping to their own gravity-snapping candidates	Disable the **Snap objects to themselves** check box. Tip: You can turn snapping objects to themselves on and off by pressing **Ctrl** + **Shift** + **H**.
Activate snapping objects to page elements (edges, edge midpoints, and page center)	Enable the **Snap to page** check box.
Activate a gravity-snapping candidate	In the **Modes** area, enable the corresponding check box.
Activate all gravity-snapping candidates	Click **Select all**.
Disable all gravity-snapping candidates without turning off gravity snapping	Click **Deselect all**.
Display gravity source indicators	Enable the **Show gravity location marks** check box.
Display the name of the gravity source	Enable the **Show snapping mode in screen tip** check box.
Change the size of the gravity field around gravity-snapping candidates	Type a value in the **Gravity radius** box.

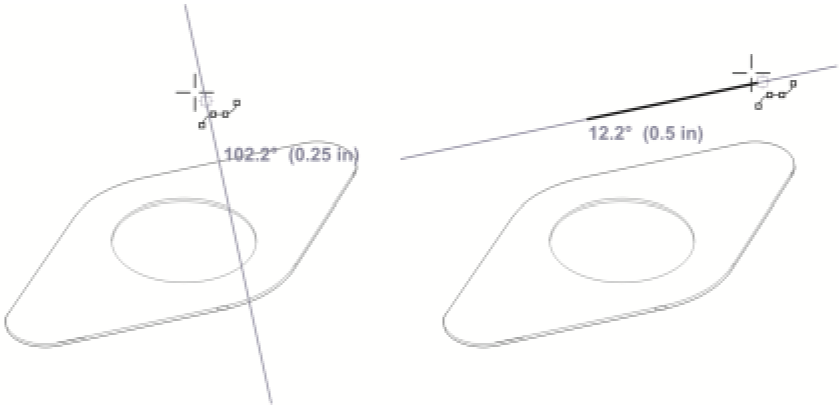
Dynamic guides

You can display dynamic guides to help you move, align, and draw objects in precise relation to other objects. Dynamic guides are temporary guidelines that you can display from the following snap points in objects: center, node, quadrant, and text-baseline end nodes. For more information about snap points and snapping modes, see “Gravity snapping” on page 135.

You can also display dynamic guides that are tangent, perpendicular, or parallel to objects, as well as dynamic guides that are extensions of line segments.

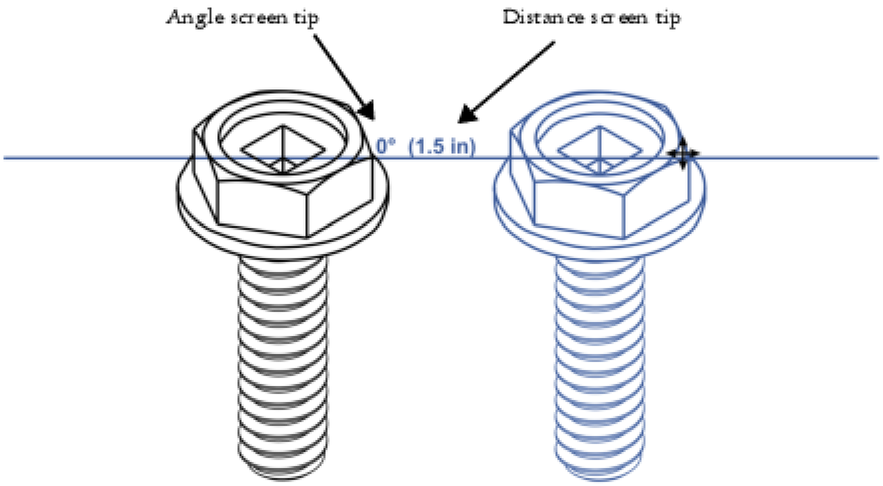


Left to right: The 2-point rectangle tool is used to display dynamic guides from a center snap point, a quadrant snap point, and a tangent snap point.



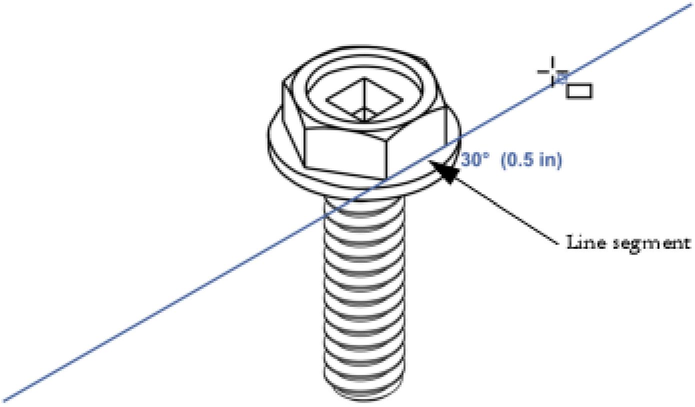
Perpendicular dynamic guide (left) and parallel dynamic guide (right)

As you drag an object along a dynamic guide, you can view the distance between the object and the snap point that was used to create the dynamic guide. You can then position the object precisely. Dynamic guides can also help you draw parallel lines and draw objects in relation to other objects. In addition, you can display intersecting dynamic guides and place an object at the intersection point.



A dynamic guide was displayed from a node in the bolt on the left. The screen tip next to the node displays the angle of the dynamic guide(0º) and the distance between the node and the pointer (1.5 inches). The bolt on the right was dragged along the dynamic guide and positioned precisely 1.5 inches away from the node that was used to generate the dynamic guide.

Dynamic guides contain invisible divisions, called ticks, to which your pointer gravitates. Ticks let you move objects along a dynamic guide with precision. You can adjust tick spacing to suit your needs, and you can disable snapping to ticks. You can set other options for dynamic guides. For example, you can choose to display dynamic guides at one or more preset angles or at custom angles that you specify. You can preview the angle settings. You can also customize the color and line style of dynamic guides. When you no longer need a dynamic guide at a certain angle, you can delete the angle settings. You can also display dynamic guides that are extensions of line segments.



This dynamic guide is an extension of a line segment.

You can turn off dynamic guides at any time.

To enable or disable dynamic guides

1 Click **Tools** ▸ **Live Guides**, and click the **Dynamic guides** button.

2 In the **Live Guides** docker, enable or disable the check box in upper-right corner of the **Dynamic guides** section.

You can toggle dynamic guides on and off by pressing **Shift** + **Alt** +**D**.

To display dynamic guides

1. With dynamic guides enabled, click a drawing tool.
2. Move the pointer over and then off a node, center, quadrant, or text-baseline snap point of an object.
3. Repeat step 2 with other objects to display other dynamic guides.

   The snap points you point to are registered in a queue and used to create dynamic guides.

You can also	Do the following
Display a dynamic guide that is a tangent to the edge of an object	Move the pointer over the edge of an object. When an edge snap point becomes highlighted, press **H**. Then, display the dynamic guide by moving the pointer off the snap point as if to draw a tangent.
Display a dynamic guide that is perpendicular to an object	Move the pointer over the edge of an object. When a snap point becomes highlighted, press **U**. Then, display the dynamic guide by moving the pointer off the snap point as if to draw a perpendicular line.
Display a dynamic guide that is parallel to a line segment	Click **Tools** ▶ **Live Guides**, click the **Dynamic guides** button, and ensure that the **Generate parallel guides** button is enabled. Start to draw a straight line, and then move the pointer over the edge of an existing line segment to register the angle. Then, display the dynamic guide by moving the pointer back as if to draw a line parallel to the line segment you just pointed to. You can use the **2-point line** tool, the **Multi-point line** tool, or the **3-point rectangle** tool to display parallel dynamic guides.
Display a dynamic guide that is an extension of a line segment	Click **Tools** ▶ **Live Guides**, click the **Dynamic guides** button, and click the **Extend along segment** button. Move the pointer over an end node in the line segment until the snap point becomes highlighted. Then, display the dynamic guide by moving the pointer as if to extend the line segment.

The node, center, quadrant, and text-baseline snap points appear only when the corresponding gravity modes are activated. For more information about snap points and gravity modes, see "Gravity snapping" on page 135.

You can avoid displaying too many dynamic guides by clicking in the drawing window or by pressing **Esc**. Either of these actions clears the queue of points.

You can use the snap points you registered to display intersecting dynamic guides. First, display a dynamic guide, and then move the pointer along it to where an intersecting dynamic guide would be displayed from a registered snap point.

To position an object in relation to another object

1 With dynamic guides enabled, select an object.
2 Drag the object to a node, center, quadrant, or text-baseline snap point of the target object.
3 When the snap point of the target object becomes highlighted, drag the object along the dynamic guide to position it.

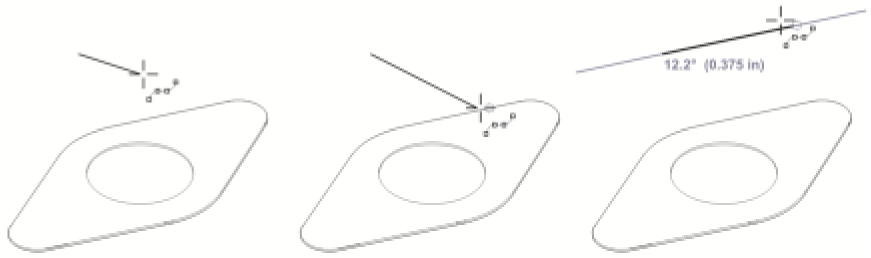
The node, center, quadrant, and text-baseline snap points are displayed only when the corresponding gravity modes are activated. For more information about snap points and gravity modes, see "Gravity snapping" on page 135.

To draw an object in relation to another object

1 With dynamic guides enabled, click a drawing tool.
2 Move the pointer over a node, center, quadrant, or text-baseline end-node snap point of an object.
3 When the snap point becomes highlighted, move the pointer to display a dynamic guide.
4 Move the pointer along the dynamic guide to the point where you want to draw, and drag to draw an object.

To draw parallel lines

1 Click **Tools** ▸ **Live Guides**, and click the **Dynamic guides** button.
2 Ensure that the **Generate parallel guides** button is enabled.
3 Draw a straight line or an object that contains straight line segments.
4 Using the **2-point line** tool or **Multi-point line** tool, start to draw another straight line, and then move the pointer over the edge of an existing straight line segment.
5 Move the pointer back to where you want to draw the parallel line.
6 When a parallel dynamic guide appears, continue to drag along the guide until the line is the length you want.



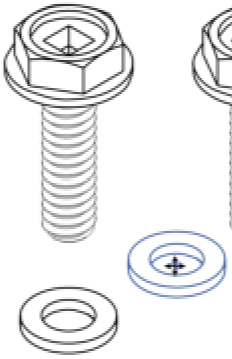
To draw a parallel line, start drawing a straight line (left). Next, move the pointer over the edge of a straight line segment (middle). Finally, move the pointer back until a parallel dynamic guide appears, and drag along the guide until the parallel line is the length you want (right).

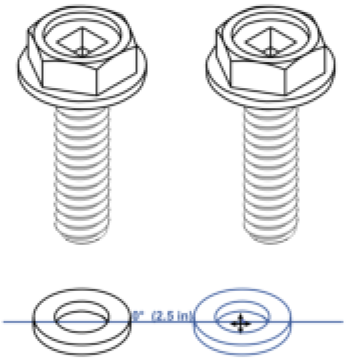
With the help of parallel dynamic guides, you can use the **3-point rectangle** tool to draw rectangles that are parallel to straight line segments.

To position an object at the intersection of dynamic guides

1 With dynamic guides enabled, select an object.
If you want to move the object by a specific snap point, move the pointer over the snap point until the point becomes highlighted.

2 Drag the object to an eligible snap point on another object, and continue to drag until a dynamic guide appears.
Don’t release the mouse button.

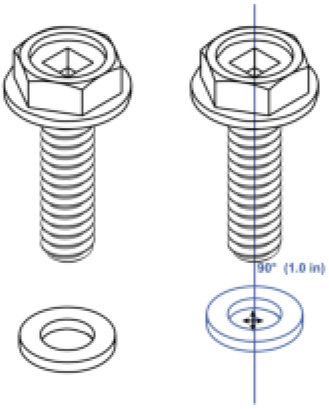


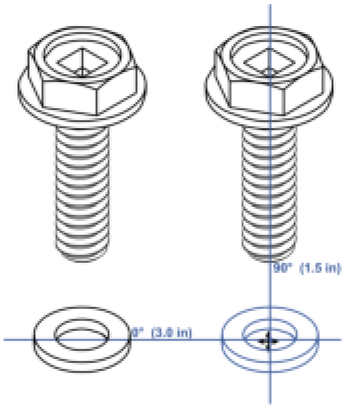


3 Drag the object to another eligible snap point, and don’t release the mouse button.

4 When the snap point becomes highlighted, continue to drag until another dynamic guide appears where the two dynamic guides would intersect.

5 When the intersection point appears, release the mouse button.





To set options for dynamic guides

1 Click **Tools** ▸ **Live Guides**.

2 In the **Live Guides** docker, click the **Dynamic guides** button.

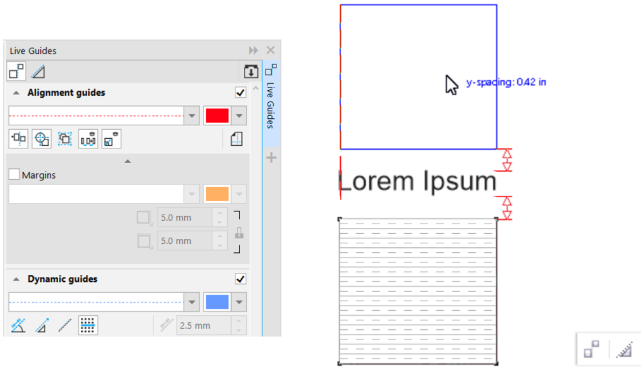
3 Perform one or more tasks from the following table.

To	Do the following
Change the line style of dynamic guides	Open the **Line style** picker, and choose a line style.
Change the color of dynamic guides	Open the **Line color** picker, and choose a color.

To	Do the following
Display or hide the angle of dynamic guides and the distance from the snap point that was used to create the dynamic guide	Click the **Display screen tips** button.
Snap to specified invisible divisions along the dynamic guide	Click the **Snap to tick spacing** button, and type a value in the **Tick spacing** box.
Choose the angles at which to display the dynamic guides	Enable or disable the angle check boxes. When you enable an angle check box, a preview of the dynamic guide appears in the **Guides preview** window.
Add a custom dynamic guide angle	Type a value in the **Custom angle** box, and click the **Add custom angle** button +.
Delete a custom dynamic guide angle	Select a dynamic guide in the list, and click the **Delete custom angle** button ⊖.
Display dynamic guides at all available angles	Click the **Select all** button.
Disable dynamic guides at all available angles	Click the **Deselect all** button.

Alignment guides

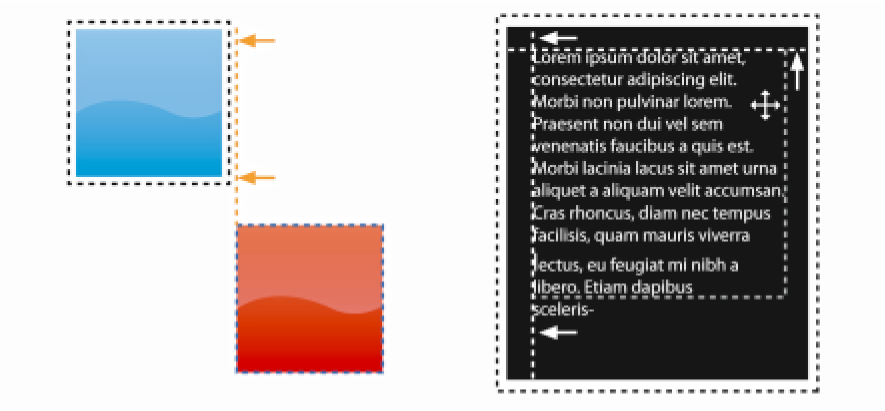
You can align objects interactively on the drawing page by using alignment guides. Alignment guides are temporary guidelines that appear when you create, resize, or move objects in relation to nearby objects. While dynamic guides provide precise measurements for creating technical illustrations, alignment guides are useful in page layout to align text or graphic elements quickly and accurately.



Alignment guides appear as an object is moved.

Alignment guides help you align the centers and edges of objects. If you want to align an object at a set distance from the edge of another object, you can set margins for the alignment guides. You can display the margin alignment guides in addition to other alignment guides, or disable all other alignment guides and show only the margin alignment guides.

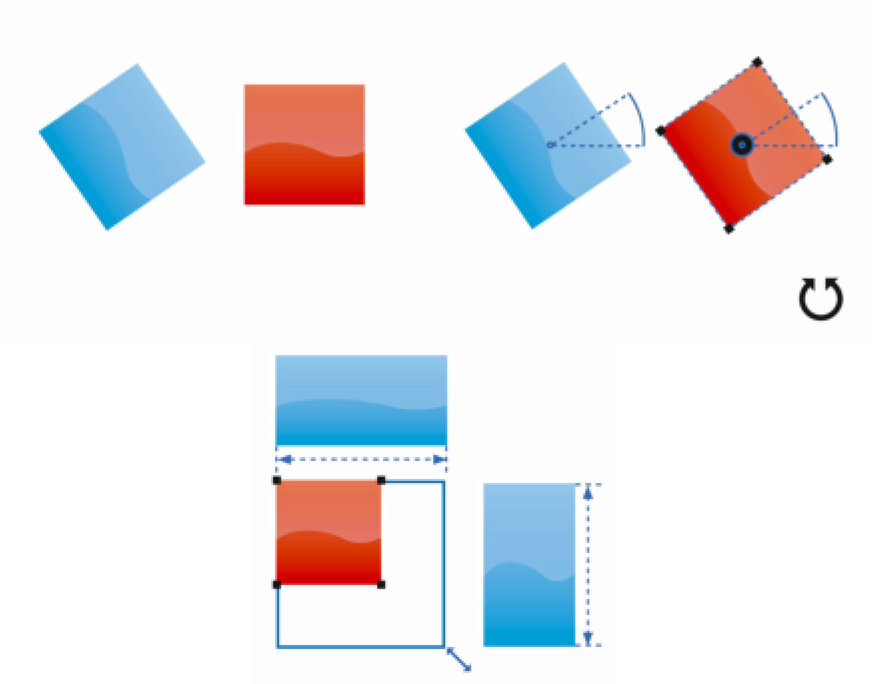
Margin alignment guides let you use offset margins, inset margins, or both. There are separate controls for horizontal and vertical margin alignment guides, so you can modify settings for one without affecting the other.


Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi non pulvinar lorem. Praesent non dui vel sem venenatis faucibus a quis est. Morbi lacinia lacus sit amet urna aliquet a aliquam velit accumsan. Cras rhoncus, diam nec tempus facilisis, quam mauris viverra lectus, eu feugiat mi nibh a libero. Etiam dapibus sceleris-

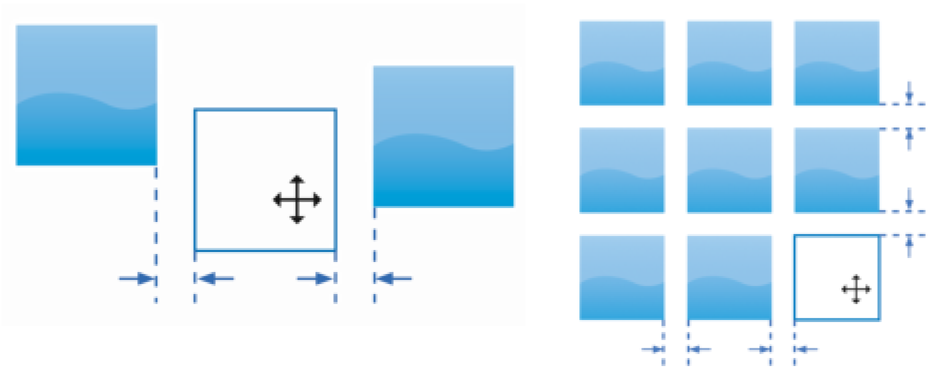
You can offset (left) and inset (right) margin alignment guides.

Alignment guides are turned off by default. You can easily enable or disable alignment guides, or modify their default settings, including the color and line style. You can choose whether alignment guides appear for individual objects in a group, or for the bounding box of the group as a whole.

The Intelligent Spacing feature lets you precisely arrange and position an object in relation to other onscreen objects, and the Intelligent Dimensioning feature lets you intuitively scale and rotate an object in relation to other onscreen objects.



Intelligent Dimensioning displays indicators when an object is rotated to the same angle (top) or scaled to same size (bottom) as the closest object.



Intelligent Spacing displays indicators when an object is equidistant from two other objects (left) or has the same spacing as the closest onscreen objects (right).

To enable or disable alignment guides

1. Click **Tools** ▶ **Live Guides**.
2. In the **Live Guides** docker, click the **Alignment guides** button.
3. Enable or disable the check box in the upper-right corner of the **Alignment guides** section.

You can also enable or disable alignment guides by clicking the **Alignment guides** button on the **Layout** toolbar. To open the **Layout** toolbar, click **View** ▶ **Toolbars** ▶ **Layout**.

You can also enable alignment guides by pressing **Shift** + **Alt** + **A**.

To modify alignment guide settings

1. Click **Tools** ▶ **Live Guides**.
2. In the **Live Guides** docker, click the **Alignment guides** button.
3. Perform any of the following tasks.

To	Do the following
Change the color of alignment guides	Open the **Line color** picker, and choose a color.
Change the line style of alignment guides	Open the **Line style** picker, and choose a line style.
Set guides to align the edge of an object with the edge of another object	Click the **Object edges** button.
Set guides to align the edge of an object with the center of another object	Click the **Object centers** button.
Set guides to align to individual objects in a group	Click the **Individual objects in a group** button.

To	Do the following
Distribute objects using the same spacing as the closest onscreen objects	Ensure that the **Intelligent spacing** button is enabled, and drag the object until indicator arrows appear.
Position an object equidistantly between two other objects	Ensure that the **Intelligent spacing** button is enabled, and drag the object between two other objects until indicator arrows appear.
Scale objects to the same dimensions as other onscreen objects	Ensure that the **Intelligent dimensioning** button is enabled, and scale the object until indicator arrows appear.
Rotate objects to the same angle as other rotated onscreen objects	Ensure that the **Intelligent dimensioning** button is enabled, and rotate the object until rotation indicators appear.

You can access some alignment guide controls on the **Layout** toolbar by clicking the **Layout toolbar** button .

To add margin alignment guides

1 Click **Tools** ▸ **Live Guides**.

2 In the **Live Guides** docker, click the **Alignment guides** button .

3 Perform any of the following tasks.

To	Do the following
Add margin alignment guides	Enable the **Margins** check box. If the **Margins** check box is not displayed, click the arrow button ▼ located at the bottom of the **Alignment guides** section.
Change the line color of margins	Open the **Margin line color** picker, and choose a color.
Change the line style of margins	Open the **Margin line style** picker, and choose a line style.
Set horizontal margins	Type a value in the **Horizontal margin** box, click the **Horizontal margin** button, and choose one of the following options: • **Offset horizontally** — creates a margin of the specified distance around an object • **Inset horizontally** — creates a margin of the specified distance within an object • **Offset and inset horizontally** — creates margins of the specified distance around and within an object
Set vertical margins	Type a value in the **Vertical margin** box, click the **Vertical margin** button, and choose one of the following options:

To	Do the following
	• **Offset vertically** — creates a margin of the specified distance around an object • **Inset vertically** — creates a margin of the specified distance within an object • **Offset and inset vertically** — creates a margin of the specified distance around and within an object
Lock the ratio between vertical and horizontal margins	Click the **Lock ratio** button .
View only margin alignment guides	Disable the **Object edges** button , the **Object centers** button , the **Intelligent spacing** button , and the **Intelligent dimensioning** button .
Disable horizontal margins	Click the **Horizontal margin** button, and choose **No horizontal margin** .
Disable vertical margins	Click the **Vertical margin** button, and choose **No vertical margin** .

Constrain keys

Constrain keys let you restrict how objects are drawn or edited. For example, when drawing a line, you can constrain it to be perfectly horizontal or vertical. You can also change which key is used as the constrain key. You can change the constrain key from **Ctrl** to **Shift**, which is the Windows standard.

To constrain an object while drawing or editing

- Start drawing or editing, and hold down the **Ctrl** key.

  If you are drawing or editing a line, the pointer movement is restricted to the specified constrain angle. If you are drawing or editing an object, the shape of the object is restricted.

A rectangle is constrained to a square, an ellipse to a circle, and a polygon to a shape that has sides of equal length.

To change the direction of a line that you’re drawing, release **Ctrl**, and move the pointer in the direction you want. Then, hold down **Ctrl** again to restrict movement of the pointer to the constrain angle.

To change the constrain angle, click **Tools** ▶ **Options** ▶ **Corel DESIGNER**. Click **Edit**, and type a value in the **Constrain angle** box.

To change the constrain key

1 Click **Tools** ▶ **Options** ▶ **Tools**.
2 In the **Tool Options** dialog box, click **Pick tool**.
3 Enable one of the following options:

- **Traditional Corel DESIGNER: Ctrl = Constrain, Shift = Transform from center**— sets the **Ctrl** key as the constrain key
- **Windows standard: Ctrl = Duplicate/Leave original, Shift = Constrain** — sets the **Shift** key as the constrain key

Use object coordinates to draw and modify objects

You can use the **Coordinates** docker to draw and modify shapes and lines with precision. The live preview in the drawing window lets you see the effects of your adjustments.

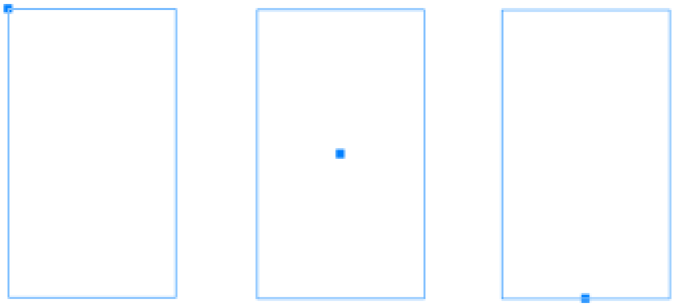
You can type coordinate values to specify the exact position, dimensions, and angle of rotation of an object. You can also set object attributes interactively by dragging in the drawing window.

Rectangles and squares

To draw a rectangle with precision, you can specify an origin point, which is one of nine points in the rectangle (four corner points, four midpoints, and one center point). If you rotate the rectangle, the origin point is used as the center of rotation. You can also specify the angle of rotation, and the width and height of a rectangle.

If the angle of rotation is 0, you can specify the position of the lower-left and upper-right corners of the rectangle.

To draw a square, you can specify the origin point, the length of a side, and an angle of rotation.



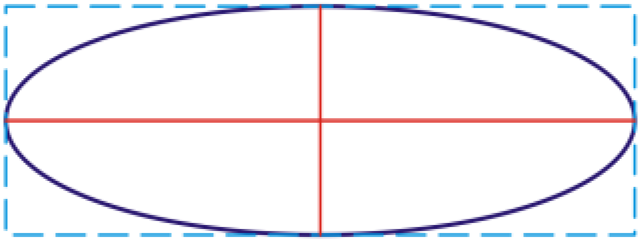
Left: The origin point of a rectangle appears as a blue node in the live preview. You can select the center point, or any corner or midpoint, as the origin point.

Ellipses and circles

To draw an ellipse with precision, you can specify an origin point, which is one of nine points in the bounding box that can be drawn around the ellipse. The origin point is used as the center of rotation.

You can also specify the ellipse diameters, which are the width and height of the bounding box around the ellipse, and the angle of rotation. If the angle of rotation is 0, you can specify the exact position of the lower-left and upper-right corners of the bounding box around the ellipse.

To draw a circle, you can specify the origin point, diameter, and angle of rotation.

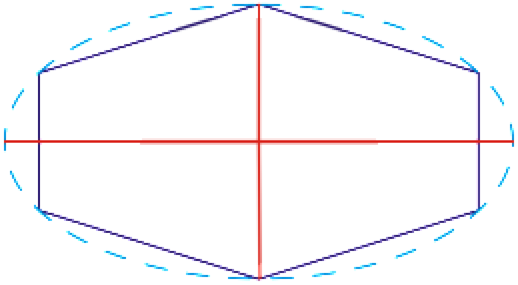


You can specify the width and height of the bounding box that can be drawn around an ellipse.

Polygons

To draw a polygon, you can specify the number of sides, the angle of rotation, or the center and diameters of the bounding ellipse that can be drawn around the polygon. The center of the bounding ellipse, also known as the “polygon center,” is used as the center of rotation.

You can also draw regular polygons with precision. All sides of a regular polygon are of equal length. You can specify the side length and angle of rotation, or the center and diameter of the bounding circle that can be drawn around the regular polygon.

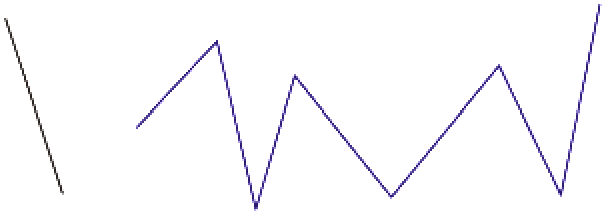


You can specify the diameters of the bounding ellipse that can be drawn around the polygon.

Lines

You can draw a straight line by using one of two methods. With the first method, you specify the start point and endpoint of the line. With the second method, you specify the start point and length of the line, plus an angle of rotation.

You can create complex lines by specifying the coordinates of multiple points. You can delete points, and you can modify the coordinates of existing points. After adding all the points you want, you can close the curved line by connecting its start point to its endpoint.



Straight and multipoint lines

Stars

You can also use coordinates to draw stars and complex stars.

Modify existing objects

You can use the **Coordinates** docker to modify existing objects with precision. Note that when you modify an existing object, it is replaced with a new object. As a result, the following transformations and effects applied to the original objects are lost: envelope effects, rotations, and skew effects. In addition, any changes that were previously applied to the nodes on a polygon are lost.

To draw or modify a rectangle by using object coordinates

1. Click **Window** ▸ **Coordinates**.
   If you want to modify an existing rectangle, select the rectangle.
2. Click the **Rectangle** button ▭.
3. Make any of the following adjustments in the **Rectangle** area:
   - To set the origin point of the rectangle, click a point in the **Origin** area.
   - To specify the exact position of the origin point, type values in the **X** and **Y** boxes.
   - To specify the width and height of the rectangle, type values in the **W** and **H** boxes.
   - To specify only the height or width of the rectangle and have the other dimensions automatically adjusted in proportion, enable the **Set proportional** check box.
   - To rotate the rectangle at a specified angle, type a value in the **Angle of rotation** box. The origin point of the rectangle is used as the center of rotation.
4. Click one of the following:
   - **Create object** — adds a new rectangle to the drawing window
   - **Replace object** — replaces the selected rectangle with a new one

You can also

Draw a rectangle by specifying the exact position of its lower-left and upper-right corners	In the **Bounding box** area, type values in the **X** and **Y** boxes under the **Lower-left corner** or **Upper-right corner** label. This method for drawing rectangles is available only when no rotation is applied.
Set the lower-left and upper-right corners of a rectangle directly in the drawing window	In the **Bounding box** area, click the **Set lower-left corner interactively** button or the **Set upper-right corner interactively** button, and click in the drawing window.
Set the origin point directly in the drawing window	In the **Rectangle** area, click the **Set origin point interactively** button, and click in the drawing window.
Specify the dimensions of the rectangle directly in the drawing window	In the **Rectangle** area, click either of the **Set dimensions interactively** buttons, and drag in the drawing window.
Set the angle of rotation directly in the drawing window	Click the **Set angle interactively** button, and drag in the drawing window.

To draw or modify a square by using object coordinates

1. Click **Window** ▶ **Coordinates**.

   If you want to replace an existing square, select the square.
2. Click the arrow at the bottom of the **Rectangle** button, and click the **Square** button .
3. Make any of the following adjustments:
   - To set the origin point of the square, click a point in the **Origin** area.
   - To specify the exact position of the origin point, type values in the **x** and **y** boxes.
   - To specify the length of a side, type a value in the **Object size** box.
   - To rotate the square at a specified angle, type a value in the **Angle of rotation** box. The origin point of the rectangle is used as the center of rotation.
4. Click one of the following:
   - **Create object** — adds a new square to the drawing window
   - **Replace object** — replaces the selected square with a new one

You can also

Set the origin point directly in the drawing window	Click the **Set origin point interactively** button , and click in the drawing window.
Specify the length of a square side directly in the drawing window	Click the **Set dimensions interactively** button , and drag in the drawing window.
Set the angle of rotation directly in the drawing window	Click the **Set angle interactively** button , and drag in the drawing window.

To draw or modify an ellipse by using object coordinates

1. Click **Window** ▶ **Coordinates**.

   If you want to modify an existing ellipse, select the ellipse.
2. Click the **Ellipse** button .
3. Make any of the following adjustments:
   - To set the origin point of the ellipse, click a point in the **Origin** area.
   - To specify the exact position of the origin point, type values in the **X** and **Y** boxes.
   - To specify the diameters (width and height) of the ellipse, type values in the **W** and **H** boxes.
   - To specify only one of the diameters and have the other diameter automatically adjusted in proportion, enable the **Set proportional** check box.
   - To rotate the ellipse at a specified angle, type a value in the **Angle of rotation** box. The origin point of the ellipse is used as the center of rotation.
4. Click one of the following:
   - **Create object** — adds a new ellipse to the drawing window
   - **Replace object** — replaces the selected ellipse with a new one

You can also

Draw an ellipse by specifying the lower-left and upper-right corners of the bounding box around an ellipse	In the **Bounding box** area, type values in the **X** and **Y** boxes under the **Lower-left corner** or **Upper-right corner** label. This method for drawing ellipses is available only when no rotation is applied to the ellipse.
Set the lower-left and upper-right corners of an ellipse's bounding box directly in the drawing window	In the **Bounding box** area, click the **Set lower-left corner interactively** or **Set upper-right corner interactively** button , and click in the drawing window.
Set the origin point directly in the drawing window	In the **Ellipses** area, click the **Set origin point interactively** button , and click in the drawing window.
Specify the dimensions of the ellipse directly in the drawing window	Click either of the **Set diameter interactively** buttons , and drag in the drawing window.
Set the angle of rotation directly in the drawing window	Click the **Set angle interactively** button , and drag in the drawing window.

To draw or modify a circle by using object coordinates

1 Click **Window** ▶ **Coordinates**.

If you want to replace an existing circle, select the circle.

2 Click the arrow at the bottom of the **Ellipse** button, and click the **Circle** button .

3 Make any of the following adjustments:

- To set the origin point of the square, click a point in the **Origin** area.
- To specify the exact position of the origin point, type values in the **x** and **y** boxes.
- To specify the diameter of a circle, type a value in the **Object size** box.
- To rotate the circle at a specified angle, type a value in the **Angle of rotation** box. The origin point of the circle is used as the center of rotation.

4 Click one of the following:

- **Create object** — adds a new circle to the drawing window
- **Replace object** — replaces the selected circle with a new one

You can also

Set the origin point directly in the drawing window	Click the **Set origin point interactively** button , and click in the drawing window.
Specify the diameter of a circle directly in the drawing window	Click the **Set diameter interactively** button , and drag in the drawing window.

You can also

Set the angle of rotation directly in the drawing window	Click the **Set angle interactively** button, and drag in the drawing window.

To draw or modify a polygon by using object coordinates

1. Click **Window** ▶ **Coordinates**.
   If you want to modify an existing polygon, select the polygon.
2. Click the **Polygon** button ⬡.
3. In the **Polygon** area, type a value in the **Points or sides** box.
4. Make any of the following adjustments:
   - To rotate the polygon at a specified angle, type a value in the **Angle of rotation** box.
   - To specify the polygon center, type values in the **X** and **Y** boxes in the **Bounding box** area. The polygon center is the center of the bounding ellipse that can be drawn around the polygon. The polygon center is used as the center of rotation.
   - To specify the diameters of the bounding ellipse around the polygon, type values in the **W** and **H** boxes in the **Bounding box** area.
   - To specify only one diameter and have the other diameter automatically adjusted in proportion, enable the **Set proportional** check box.
5. Click one of the following:
   - **Create object** — adds a new polygon to the drawing window
   - **Replace object** — replaces the selected polygon with a new one

You can also

Set the angle of rotation directly in the drawing window	Click the **Set angle interactively** button, and drag in the drawing window.
Set the polygon center directly in the drawing window	Click the **Set polygon center interactively** button, and click in the drawing window.
Specify the diameters of the bounding ellipse directly in the drawing window	Click either of the **Set diameter interactively** buttons, and drag in the drawing window.

To draw or modify a regular polygon by using object coordinates

1. Click **Window** ▶ **Coordinates**.
   If you want to modify an existing polygon, select the polygon.
2. Click the arrow at the bottom of the **Polygon** button, and click the **Regular polygon** button ⬡.
3. In the **Regular Polygon** area, type a value in the **Points or sides** box.
4. Type a value in the **Side length** box.
5. Make any of the following adjustments:
   - To rotate the polygon at a specified angle, type a value in the **Angle of rotation** box.
   - To specify the polygon center, type values in the **X** and **Y** boxes in the **Bounding box** area.
   - To specify the diameter of the bounding circle around the polygon, type a value in the **Object size** box.
6. Click one of the following:
   - **Create object** — adds a new polygon to the drawing window

- **Replace object** — replaces the selected polygon with a new one

You can also

Set the side length directly in the drawing window	Click the **Set dimensions interactively** button, and drag in the drawing window.
Set the angle of rotation directly in the drawing window	Click the **Set angle interactively** button, and drag in the drawing window.
Set the polygon center directly in the drawing window	Click the **Set polygon center interactively** button, and click in the drawing window.
Specify the diameter of the bounding circle directly in the drawing window	Click the **Set diameter interactively** button, and drag in the drawing window.

To draw or modify a straight line by using object coordinates

1 Click **Window** ▸ **Coordinates**.
If you want to modify an existing line, select the line.

2 Click the **2-point line** button.

3 To specify the start point and endpoint along the **x** and **y** rulers, type values in the **X** and **Y** boxes in the **End point** and **Start point** areas.
In the live preview, the start point is highlighted.

4 Click one of the following:
- **Create object** — adds a new line to the drawing window
- **Replace object** — replaces the selected line with a new one

You can also

Draw a straight line by specifying its start point, length, and angle of rotation	Type values in the **Start point X** and **Y** boxes. In the **Object size** area, type a value in the **Size** box. Then, type a value in the **Angle of rotation** box.
Set the start point or endpoint of a line directly in the drawing window	Click one of the **Set point interactively** buttons, and click in the drawing window.
Set the line length directly in the drawing window	In the **Object size** area, click the **Set line length interactively** button, and drag in the drawing window.
Set the angle of rotation directly in the drawing window	In the **Object size** area, click the **Set angle interactively** button, and drag in the drawing window.

To draw or modify a multi-point line by using object coordinates

1 Click **Window** ▸ **Coordinates**.

If you want to replace an existing line with a new one, select the line.

2 Click the **Multi-point curve** button.

3 Click the **Add point** button.

4 Make either of the following adjustments:
- To specify the exact position of the point along the x and y rulers, type values in the **X** and **Y** boxes.
- To add another point, click the **Add point** button, and type values in the **X** and **Y** boxes.

5 After specifying all the points you need, click one of the following:
- **Create object** — adds a new line to the drawing window
- **Replace object** — replaces the selected line with a new one

You can also

Specify the position of a point directly in the drawing window	Click a point in the **Coordinates** docker. Click the **Set point interactively** button, and click in the drawing window.
Delete a point	Click a point in the **Coordinates** docker, and click the **Delete point** button.
Connect the start point with the endpoint of a line	Click the **Auto-close/open curve** button.

Use the following keyboard shortcuts to create a multi-point line quickly:

- To add a point, click in the **Points** box, and press **Insert**.
- To delete a selected point, press **Delete**.
- To activate the **X** or **Y** box of a selected point, press **F2**.
- To navigate through the **X** and **Y** boxes of the available points, select a box and press **Tab** repeatedly.
- To navigate backward through the **X** or **Y** boxes of the available points, select a box and press **Shift** + **Tab** repeatedly.
- To activate the **Set point interactively** button, double-click a point in the docker.

To draw or modify a star or complex star by using object coordinates

1 Click **Window** ▸ **Coordinates**.
If you want to replace an existing star with a new one, select the star.

2 Click the **Star** or the **Complex star** button.

3 Specify the settings you want.

4 Click one of the following:
- **Create object** — adds a new star to the drawing window
- **Replace object** — replaces the selected star with a new one

Touchscreen

This section includes the following topic:

- “Touch” (page 157)

For information about using a pen and stylus with Corel DESIGNER, see “Pressure-sensitive pens and devices” on page 229.

Touch

Corel DESIGNER provides touch gesture support, a Touch workspace, and automatic workspace switching to help you make the most of your touch-enabled device.

Gestures

You can use common gestures on your touchscreen device to scroll, zoom, and pan in a document as well as access tools grouped in flyouts. The following table describes how to complete common tasks using touch gestures.

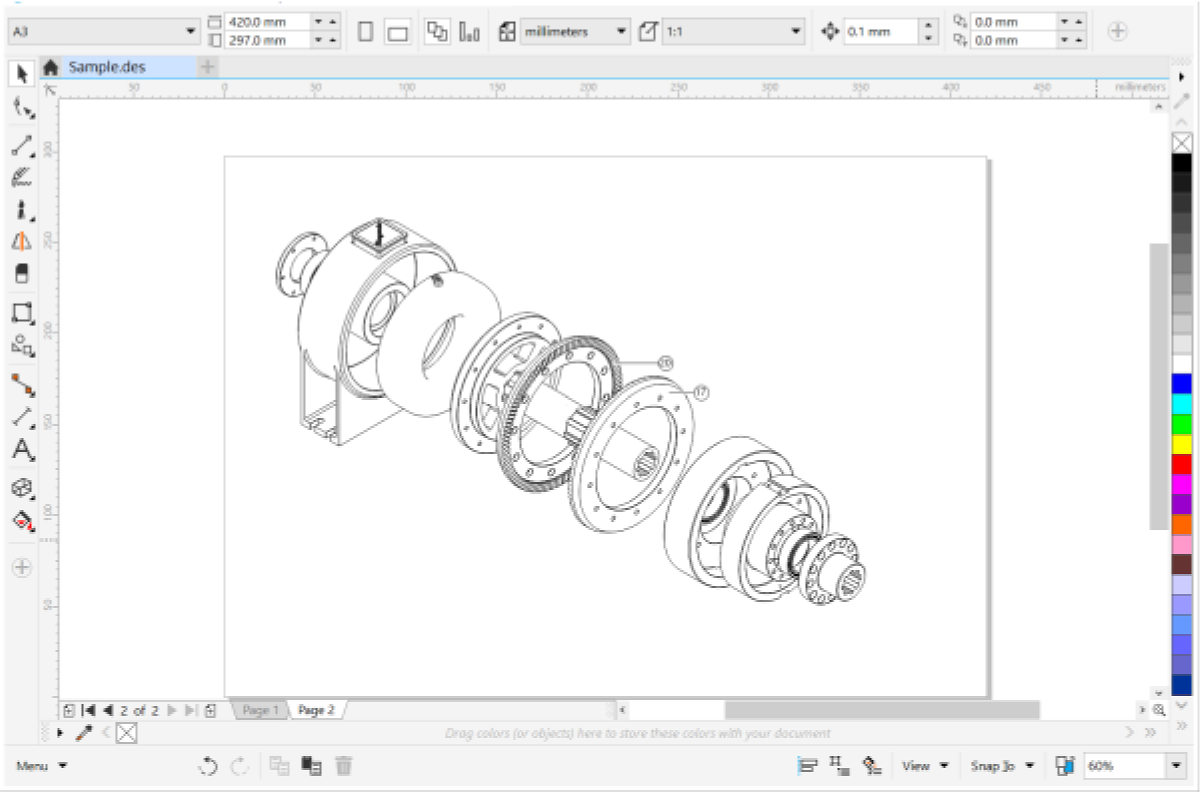
To	Do the following
Scroll in a document	Tap the screen with two fingers and drag in the direction you want to scroll.
Zoom in and out	Using two fingers, pinch outwards to zoom in and pinch inwards to zoom out.
Zoom and pan simultaneously	Using two fingers, pinch outwards or inwards while dragging in the direction you want.
Choose a tool located in a flyout	In the toolbox, tap a flyout button, and tap the tool you want.

Touch workspace

Optimized for touch-enabled devices, the Touch workspace is ideal for field work and sketching. It allows you to complete your tasks by using touch, dial, and a stylus, without needing a mouse or keyboard.

The Touch workspace has streamlined user interface (UI) that shows you only the tools and commands that you are most likely to use when using a tablet. In comparison to the other available workspaces, the Touch workspace features the following changes:

- Buttons and other UI elements are bigger to be touch-friendly.
- The toolbox is modified to include only tools you are likely to use often.
- The toolbox lets you access Undo and Redo commands as well as Copy, Paste, and Delete.
- The menu bar is no longer at the top of the main window. You can access menu commands by clicking the Menu button in the lower-left corner of the status bar.
- The status bar lets you quickly change the zoom level as well as access commonly used commands and dockers.



The Touch workspace in Corel DESIGNER

Switch between Touch and Desktop workspaces

Tablet mode is a Windows feature that optimizes the UI for touch-enabled devices. Usually, Tablet mode is activated when you detach a tablet from its base. When a tablet is attached to its base, it is in Desktop mode. On Windows 10, Corel DESIGNER automatically switches to the Touch workspace when Tablet mode is enabled. When Tablet mode is disabled, the application switches to a desktop workspace. You can choose which workspace to use in Desktop mode and which workspace to use in Tablet mode. You can also turn off automatic workspace switching.

In addition, you can show and hide the rulers for Desktop mode and Tablet mode independently to suit your workflow. For more information, see "To show or hide the rulers for Desktop and Tablet mode" on page 805.

Similarly to other workspaces, the Touch workspace can be selected from the **Window** ▶ **Workspace** menu.

To set options for switching between Tablet mode and Desktop mode

1. Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **Tablet Mode**.
3. Perform a task from the following table.

To	Do the following
Turn on or off automatic workspace switching when changing between Desktop and Tablet mode	Enable or disable the **Auto-switch between Tablet and Desktop workspaces** check box.
Set the workspace for Tablet mode	Choose a workspace from the **Tablet mode** list box.
Set the workspace for Desktop mode	Choose a workspace from the **Desktop mode** list box.

To choose the Touch workspace

- Click **Window** ▶ **Workspace** ▶ **Touch** ▶ **Touch**.

Corel
DESIGNER™ 2026

Use a document management system with CorelDRAW Technical Suite

Corel DESIGNER and CorelDRAW give you direct access to your organization’s document management system (DMS), such as Microsoft SharePoint, to quickly retrieve and store documents from within Corel DESIGNER and CorelDRAW.

The Document Management feature is available exclusively to customers with licensed CorelSure Maintenance. The Document Management menu commands and toolbar are displayed in Corel DESIGNER and CorelDRAW only if the software has been purchased as CorelDRAW Technical Suite Enterprise license or Subscription license, which includes CorelSure Maintenance.

In this section, you’ll find the following topics:

- “About document management systems” (page 161)
- “Get started with Microsoft SharePoint” (page 162)
- “Check documents in and out of a document library” (page 163)
- “View documents and document properties” (page 164)

About document management systems

A document management system is a server-based computer system that lets organizations store and track their electronic documents. In other words, a document management system is a secure central location, or virtual filing cabinet, for electronic documents. It lets you easily search for and retrieve electronic documents and make them available to others.

A document management system can also include tools that make it easy for a group of people to collaborate on the same documents. For example, some document management systems can track and store multiple versions of documents, so that you can track changes and retrieve previous versions.

Understanding document libraries

In some document management systems, the term “document library” is used to refer to the component that lets you access, store, and retrieve your documents. To access documents, you must know where the document library is located on the server. You can obtain this information from your network administrator, who can provide you with the Web address, or URL, of the document library. The URL has the following format: http://[ServerName]/[Site]/[Name].

Get started with Microsoft SharePoint

Corel DESIGNER and CorelDRAW give you direct access to your organization’s Microsoft SharePoint document management system (DMS).

The Document Management feature is available only if your organization has licensed CorelSure Maintenance.

To use your organization’s DMS with Corel DESIGNER and CorelDRAW, you must log in to SharePoint by using your SharePoint credentials, not your Corel.com account credentials.

Saving documents to a document library

You can share Corel DESIGNER (DES) and CorelDRAW (CDR) documents with others by saving them to your organization’s document library. After you save a document to the document library, others can view the document, or check it out, provided they have the permission to do so.

Using the working folder

By default, Corel DESIGNER places a folder called “Working Files” in **My Documents**, so the location of the default working folder is as follows:
Users\\<*Your name*>\\Documents\\Working Files

The file you check out is copied to the working folder, and you can modify the file in Corel DESIGNER from that location. When you are ready to check in the changes, the file is copied from the working folder back into the SharePoint document library. For information about checking out files, see “Check documents in and out of a document library” on page 163.

You can change the working folder, although you should never need to do so.

You must check in all checked-out files before changing the working folder. If you change the working folder while files are checked out; you will not be able check them in from within Corel DESIGNER.

To save a document to a document library for the first time

1 Click **File** ▶ **Document Management** ▶ **Save.**

2 In the **Save** dialog box, type the document library URL in the **Look in** text box, and then press **Enter**. The URL must have the proper format: http://[ServerName]/[Site]/[Name].

The document library page appears.

3 Browse to the location where you want to save the file.

4 Type a name for the document in the **File name** box.

5 Click **Save**.

You can save only Corel DESIGNER (DES) and CorelDRAW (CDR) documents.

To save the document to a local folder, click **File** ▶ **Save As**.

To change the working folder

1 Check in all checked-out files.

2 Click **Tools** ▶ **Options** ▶ **Global**.

3. In the **Options** dialog box, click **File Locations**.
4. Click **Documents**, and click the **Browse** button ..., located to the right of the file path.
5. In the **Browse for Folder** dialog box, navigate to the folder you want.
   If you want to move the documents saved to the old location to the new folder, click **Yes** in the **Move Content** dialog box.

You can also

Reset the location of the working folder	Click **Documents**, and click **Reset**.

To display the Document Management toolbar

- Click **View** ▸ **Toolbars** ▸ **Document Management**.

Check documents in and out of a document library

The checkout process lets you collaborate with others on the same set of documents. It provides a method for controlling and tracking the changes that are made to the documents. You can check out a document if it is not already checked out by someone else. By checking out a document, you can temporarily prevent others from making changes to it.

You can make changes to a document after checking it out. When you are ready for others to view the changes that you made, you can check in your version of the document to the document library. After the document is checked in, your version of the document can be checked out by someone else.

If your organization’s document management system supports version tracking, you may have the option of adding a version description or choosing a version type, such as a major or minor version. Major versions (**1.0**, **2.0** and so on) can be used for making important changes in your drawing, whereas minor versions (**1.1**, **1.2**, **1.3** and so on) can be used for making light edits. In addition, depending on how the permissions are set up in your document library, a minor version might be treated as a draft document that only certain users can access.

When you check out a document, a copy of the document is saved to your working folder. You can modify this copy of the document and save the changes locally, without sharing them with others. You can also keep working on the copy of the document when you are offline. You can repeatedly close and reopen the copy without affecting the checkout status and then check in the document when you are online again.

Undoing document checkouts

You can undo a checkout at any time. Undoing a checkout lets you discard all changes that you made to the document since you checked it out. If you choose to keep the document open after undoing a checkout, the working copy becomes a read-only version.

To check a document out of a document library

1. Click **File** ▸ **Document Management** ▸ **Open**.
   The document library Web page appears.
2. Browse to the location of the file that you want to check out.
3. Click the filename.
4. Click **Open**.
   The file appears as read-only.
   The checkout status of the file appears on the **Document Management** toolbar. The file is ready to be checked out if it is described as **Checked In**.
5. Click the **Check out document** button on the **Document Management** toolbar.

When you check out a document, a copy of the document is saved to a working folder on your computer.

To check a document in to a document library

1. Click the **Check in document** button on the **Document Management** toolbar.
2. In the **Check in document** dialog box, type a description of the changes that you made to the document in the **Description of changes** text box.

   If minor versions are available, by default the document is checked in as a minor version. To check in the document as a major version, disable the **Increment minor version** check box.

   If you want to check in the changes but keep working on the document, enable the **Keep document checked out after checking in this version** check box.

If you copy a file to another location and make changes to the file, you will not be able to check in the changes from within Corel DESIGNER. Instead, you must either check in the file directly in SharePoint or copy the file to the working folder and then check the file in from within Corel DESIGNER.

The availability of major and minor versions depends on the settings of your organization's document management system.

To undo a document checkout

- Click the **Undo checkout** button on the **Document Management** toolbar.

Undoing a checkout discards all the changes you made to the document. If you want to save a copy of the document that has your changes to a local folder, click **File** ▶ **Save As**.

View documents and document properties

You can view a document stored on SharePoint by opening it as a read-only file. In addition, you can view document information, such as the document title, name, creation date, percentage of completion, and version description. The document properties that are displayed may vary depending on the document library settings.

To view and edit document properties

1. Open the document by clicking **File** ▶ **Document Management** ▶ **Open**.
2. Click the **Document properties** button on the **Document Management** toolbar (**View** ▶ **Toolbars** ▶ **Document Management**).

   You can modify any available editable properties in the **Document Properties** dialog box.

Corel DESIGNER™ 2026

Corel Cloud

You can use Corel Cloud, an online storage service, to store, view, and organize your files with ease. Whether opening, saving, finding, or managing documents, Corel Cloud ensures a seamless and efficient experience.

This section includes the following topics:

- "Corel DESIGNER and Cloud" (page 165)

Corel DESIGNER and Cloud

You can save files created in Corel DESIGNER to the Cloud. A project dashboard helps you store, view, and organize files saved to the Cloud.

Important notes!

- The first time you access the Cloud from Corel DESIGNER or CorelDRAW, you will be prompted to sign in with the password associated with your Corel account. You need to sign in only once a year.
- An Internet connection is required to open files from and save files to the Cloud.

If you need to sign in with different credentials, you must first sign out of the Cloud (**Help** ▶ **Sign out of Cloud**).

To open a Corel DESIGNER (DES) file saved to the Cloud

1 In Corel DESIGNER, click **File** ▶ **Open from Cloud**.

2 On the project dashboard, double-click the file you want to open.

You can also open a Corel DESIGNER file from the Cloud by clicking the **Open from Cloud** button on the standard toolbar.

You can also open a file from the Cloud by clicking **Open from Cloud** in the Welcome screen.

To save a Corel DESIGNER (DES) file to the Cloud

1 In Corel DESIGNER, click **File** ▶ **Save to Cloud**.

2 On the project dashboard, choose the folder where you want to save the file, and type a file name.

3 Click **Save** to save the file and upload it to the Cloud.

You can also	
Save the file to the Corel DESIGNER (DES) file format, or to an earlier version of Corel DESIGNER	Choose the file format and version from the **File format and version** box.
Break the link between a file saved to the Cloud and its locally saved version	In Corel DESIGNER, click **File** ▶ **Save As**, and save the file to the local folder you want.

A file saved to the Cloud can be identified by the cloud icon beside its name ☁.

To find, organize, and view files saved to the Cloud

1 Click **File** ▶ **Save to Cloud** or **File** ▶ **Open from Cloud** to show the project dashboard.

2 Perform a task from the following table.

To	Do the following
Find a file	Start typing the file name in the **Search** box.
Create a new folder to organize your files	Click **New folder**, and specify the folder name.
View files as large thumbnails or a list	Click the **Card view** button or the **List view** button ☰ in the upper-right corner of the project dashboard.
Sort files	Click the **Sorting** button AZ, and click a command.

To sign out of Cloud

- In Corel DESIGNER, click **Help** ▶ **Sign out of Cloud**.

Corel
DESIGNER™ 2026

Comments and annotations

Adding, viewing, and managing comments and annotations is essential to effective communication and project management. Corel DESIGNER provides a comprehensive set of tools, enabling you to add and delete comments, resize annotation marks, and respond to feedback effortlessly. Additionally, you can easily select, move, and search for comments, ensuring a smooth and efficient navigation of your notes.

This section includes the following topics:

- “Comments and annotations” (page 167)

Comments and annotations

Using the **Comments** docker, you can view and address any comments added to a document in context, and you can provide in-context feedback.

Identify comments

You can sign in with your Corel account to have all your comments identified with your name and email address.

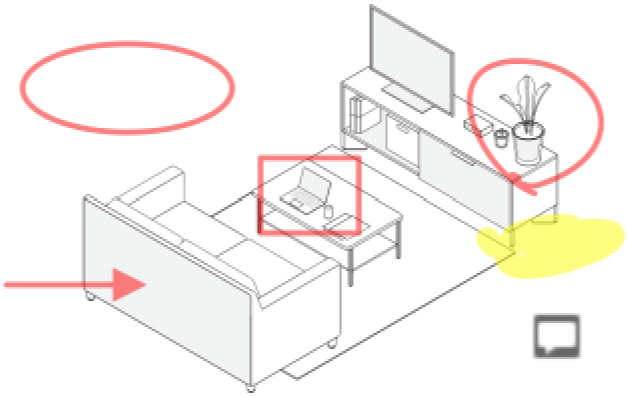
Alternatively, you can choose not to sign in and add anonymous comments. This feature is useful when you want to add comments to a local file.

Respond to and add comments

After signing in, you can select, respond to, and resolve comments as well as reopen resolved comments. You can add a note icon, and then type a comment in the **Comments** docker, or you can mark up the document with arrows, rectangles, ellipses as well as straight and free-form lines. To draw attention to a specific area in a document, you can highlight it as if you were using a highlighter on paper. You can add a comment to clarify each mark that you draw.

To customize the shapes and lines used as marks, you can choose their color, line thickness, or outline width before or after you draw them. Plus, you can move and resize them.

Also, you can edit the comments that you added, and you can resolve all comments with a single click. You can copy a comment if you need to reuse it.



Marking up a document

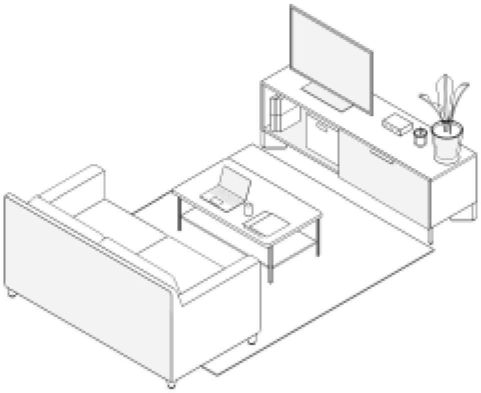
Find, hide, and delete comments

You can search for comments by typing a word or a reviewer's name so that you can quickly find specific comments.

To work on your editing tasks with ease, you can hide all comment marks at any time. All resolved comments are hidden by default, letting you focus on comments that need to be addressed. You can choose to show resolved comments.

When a comment or a thread of comments is no longer needed, you can delete it to reduce clutter. You can also delete all markup and comments at once, which is useful when preparing the final version of a design.

When exporting a document that contains comments to a PDF file, you can include or exclude the comments. For more information, see "Comments in PDF files" on page 950.



Hiding markup

To sign in to the Comments docker

1 Click **Window** ▸ **Comments**.

The Sign-in page appears when you access the **Comments** docker for the first time. If you have already signed in but you want to switch accounts, click the **Sign in or out** button in the **Comments** docker.

2 Perform a task from the following table.

To	Do the following
Sign in with your Corel account (available only to subscribers)	Click **Sign in with Corel Account**, and provide the required credentials.
Add anonymous comments	Click **Continue to Comments**. **Tip:** If you have already signed in to the **Comments** docker, you must first sign out before you can add anonymous comments.

To view, select, and move comments

1. Open a document that has comments and markup.
2. Perform a task from the following table.

To	Do the following
View a comment	Using the **Pick** tool , point to the comment mark in the drawing window. A tooltip is displayed, showing the author, the comment, and the number of replies to the comment.
Select a comment	Using the **Pick** tool , click the comment mark in the drawing window. **Tip:** You can also click the comment in the **Comments** docker.
Select multiple comments	Holding down **Ctrl**, click the comments in the **Comments** docker, or click the comment marks in the drawing window with the **Pick** tool . **Tip:** You can also select multiple consecutive comments by holding down **Shift** and clicking the first and the last comment in the sequence in the **Comments** docker.
Move a comment mark	Using the **Pick** tool , click the comment mark and drag it to a new position in the drawing window.

To respond to comments

1. In Corel DESIGNER, click **File** ▶ **Open from Cloud**, and double-click the file you want to open.
   If the file is saved to another location, find it and open it from there.
2. Click **Window** ▶ **Comments**.
3. Perform a task from the following table.

To	Do the following
Reply to a comment	Click the comment, type a reply in the box that appears below the comment, and press **Enter**.

To	Do the following
Resolve a comment	Click the **Resolve** button in the upper-right corner of the comment box. **Note:** If you haven’t changed the default display settings for resolved comments, the comment mark and the comment disappear as soon as you resolve the comment. For information about showing and hiding resolved comments, see “To hide and show comments” on page 173. **Tip:** You can also click the **Actions** button , and click **Resolve**.
Resolve all comments	Click the **Options** button , and click **Resolve All**.
Reopen a resolved comment	Click the **Options** button , and click **Show Resolved** to show all resolved comments. Click the **Actions** button to the right of the comment, and click **Re-open**.

To add a note associated with a comment

1 In the **Comments** docker, click the **Note** tool .

2 Click where you want to add the note icon in the drawing window.

3 Type a comment in the **Comments** docker, and press **Enter**.

To add the same note on all document pages, you must first select the **Master Page** in the **Objects** docker, and then click the **Desktop** layer.

You can cancel the comment you are typing by pressing **Esc**.

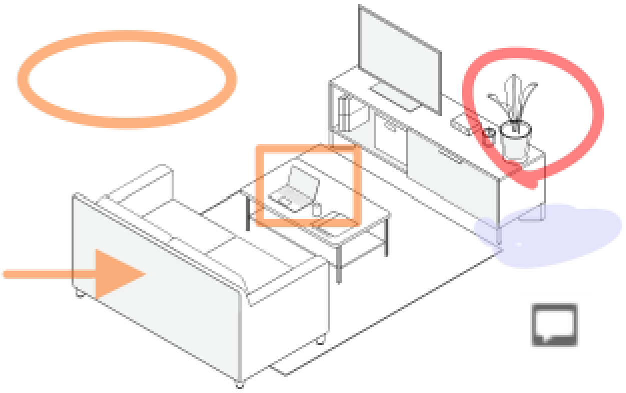
To use drawing markup tools

1 In the **Comments** docker, perform a task from the following table:

To	Do the following
Draw an arrow or a straight line	Click the **Arrow Markup** tool . In the drawing window, drag to draw the arrow. To add an arrowhead at the start point, enable the **Start arrow** check box. To draw a straight line, disable the **Start arrow** check box and the **End arrow** check box. Point to where you want to start the line, and drag to draw the line. You can choose the color of arrows and lines from the **Line color** picker. You can specify the width of arrows and lines by typing a value in the **Line width** box.

To	Do the following
Add a highlight	Click the **Highlighter** tool, and drag across the area you want to highlight. You can choose the color of highlights from the **Highlight color** picker. You can specify the width of highlights in the **Highlight width** box.
Draw a free-form line or shape	Click the **Freehand Markup** tool, point to where you want to start, and drag in the drawing window. You can choose the color of lines from the **Line color** picker. You can specify the width of lines in the **Line width** box.
Draw a rectangle	Click the **Rectangle Markup** tool □, and drag in the drawing window. You can choose the color of the outline from the **Outline color** picker. You can specify the width of the outline in the **Outline width** box.
Draw an ellipse	Click the **Ellipse Markup** tool ○, and drag in the drawing window. You can choose the color of the outline from the **Outline color** picker. You can specify the width of the outline in the **Outline width** box.
Draw filled rectangles or ellipses	Select the **Rectangle Markup** tool □ or **Ellipse Markup** tool ○, choose a fill color from the **Fill color** picker, and then drag in the drawing window.

2 Type a comment in the **Comments** docker, and press **Enter**.



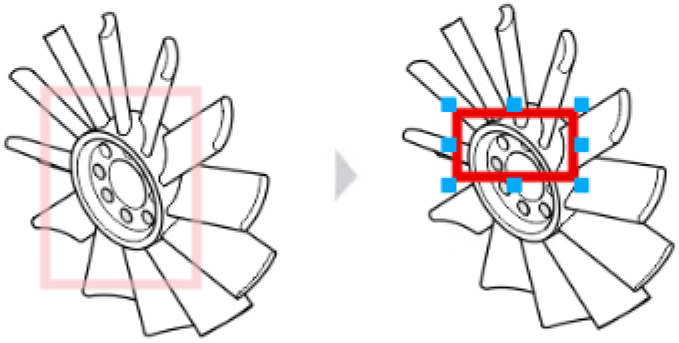
Customized markup

50% transparency is applied to the colors of the markup.

You can also customize a comment mark after it is added in the drawing window. Using the **Pick** tool, click the comment mark in the drawing window, and then set the color and line properties you want in the **Comments** docker.

To resize comment marks

1. Using the **Pick** tool, click a comment mark such as a line, highlight, rectangle, an arrow or an ellipse in the drawing window.
2. Drag a selection handle.



The rectangle was resized to focus on a specific area of the design.

You cannot resize comment marks drawn by other users.

Notes cannot be resized.

To edit your comments

1. In the **Comments** docker, click a comment that you have added.
2. Click the **Actions** button •••, and then click **Edit**.

3 Edit the comment, and press **Enter**.

You can edit only your own comments.

To copy a comment

1 In the **Comments** docker, click a comment.
2 Click the **Actions** button •••, and then click **Copy Text**.

To search for comments

- In the **Comments** docker, start typing a word or a reviewer's name in the **Search** box.
  The search results are updated dynamically as you type.

Corel DESIGNER searches all document pages, not only the active page.

To clear the **Search** box, delete the words you typed.

To hide and show comments

1 Click the **Pick** tool ↖.
2 In the **Comments** docker, click the **Options** button ⚙, and perform a task from the following table.

To	Do the following
Hide or show all comment marks	Click **Show Annotations** to disable or enable the command.
Hide or show resolved comments and their marks	Click **Show Resolved** to disable or enable the command.

To delete comments

- In the **Comments** docker, perform a task from the following table.

To	Do the following
Delete a comment	Click the comment, and press **Delete**. **Tip:** You can also click the **Actions** button •••, and click **Delete**.
Delete all comments	Click the **Options** button ⚙, and click **Delete All**.

Delete actions can’t be undone.

To delete a comment, you can also select the comment mark in the drawing window by using the **Pick** tool, and press **Delete**.

Lines, shapes, and outlines

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Lines, outlines, and brushstrokes

Corel DESIGNER lets you add lines and brushstrokes by using a variety of techniques and tools. After you draw lines or apply brushstrokes to lines, you can format them. You can also format the outlines that surround objects.

The program provides you with preset objects that you can spray along a line.

You can also create connector lines, dimension lines, and callouts in drawings.

This section contains the following topics:

- “Set the default property values” (page 178)
- “Draw lines” (page 178)
- “Parallel drawing” (page 183)
- “Thick and thin line drawing” (page 185)
- “Close multiple line segments” (page 188)
- “Callouts” (page 188)
- “Add hotspots to callouts” (page 194)
- “Connector lines” (page 197)
- “Dimension lines” (page 200)
- “Format lines and outlines” (page 205)
- “Copy, convert, remove, and replace outlines” (page 211)
- “Add arrowheads to lines and curves” (page 213)
- “Variable outlines” (page 215)
- “Add halos to lines and outlines” (page 217)
- “Calligraphic and preset lines” (page 218)
- “LiveSketch” (page 222)
- “Linear-pattern brushstrokes” (page 219)
- “Linear-pattern brushstrokes that respond to pen pressure, tilt, and bearing” (page 221)
- “Spray linear patterns along a line” (page 227)
- “Pressure-sensitive pens and devices” (page 229)
- “Support for Real-Time Stylus (RTS) pen tablets and devices” (page 230)

Set the default property values

All objects that you create are based on the default property values, which include outline style and fill color. You can change the properties for a selected object, but the default property values are applied automatically when you draw a new object.

There are several ways to change the default property values.

To change the default property values

To	Do the following
Set the default property values to be the same as the selected object	Click the **Keep settings** button on the property bar.
Set the default property values when nothing is selected	Change a property on a property bar, color palette, dialog box, or docker. For example, in the **Properties** docker, click the **Fountain fill** button to have all future objects have the fountain fill you created. You can also click a color on the color palette to change the default fill color, or right-click a color to change the default outline color.
Set the default fill color by dragging	Drag a color from the color palette, and drop it on a blank area in the drawing window.

You can also click **Tools** ▶ **Save settings as default** to save the current settings, or you can access the **Options** dialog box to set specific settings.

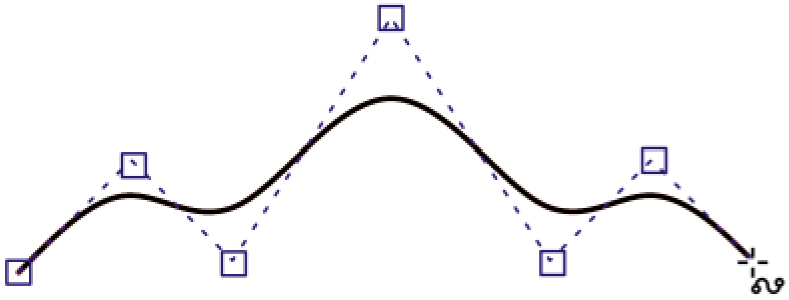
You can also change the default property values from the **Object Styles** docker. For more information, see "To edit default object properties" on page 768.

Draw lines

You can draw many different kinds of lines, including straight lines, curved lines, lines that contain both straight and curved segments, and straight lines that are perpendicular or tangent to objects. In addition, you can draw straight or curved segments and then add one node at a time. You can also draw curved segments by specifying the width and height.

By using control points, you can easily shape a curved line and draw B-splines, which are typically smooth, continuous curved lines. B-splines touch the first and last control points and are pulled by the points in between. However, unlike the nodes on Bézier curves, control points don't let you specify the points through which a curve passes when you want to align a curve with other drawing elements.

The control points that touch the line are referred to as "clamped". Clamped control points function as anchors. The control points that pull the line but do not touch it are referred to as "floating". The first and last control points are always clamped on open#ended B-splines. The points in between float by default, but you can clamp points if you want to create cusps or straight lines within the B-spline. You can edit completed B-splines by using the control points.

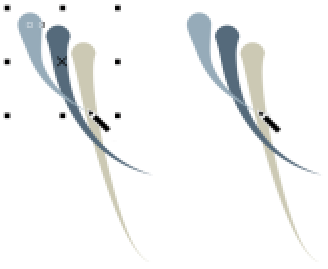


The path of a B-spline curve is determined by the control points you set.

Some lines have nodes and control points that you can manipulate to shape the lines as you draw. For information about node types, see "Node types" on page 288.

Corel DESIGNER provides preset lines that let you create thick strokes in a variety of shapes. After you draw a preset line, you can apply a fill to it. For information about applying fills, see "Fills" on page 487.

When drawing lines using the curve tools, you can hide the bounding box that displays around the lines once they are drawn. The curve tools include: the Linear Pattern tools, the **Freehand** tool, the **2-point line** tool, the **Bézier curve** tool, the **Pen** tool, the **Multi-point line** tool, the **B-spline** tool, and the **3-point curve** tool.



You can hide the bounding box to enhance the fluidity of drawing lines in quick succession.

To draw a straight line

1 Click the **2-point line** tool .

2 Point to where you want to start the line, and drag to draw the line.

As you drag, the length and angle of the segment appear in the status bar.

You can also

Draw a line by using the **Multi-point line** tool	Click the **Multi-point line** tool . Click where you want to start the line, and click where you want to end the first line segment. Click to add additional segments. Double-click to end the line.
Draw a line by using the **Pen** tool	Click the **Pen** tool . Click where you want to start the line segment, and click where you want to end the first line segment. Click to add additional segments. Double-click to end the line.

You can also	
Add a line segment to a selected line	With the **2-point line** tool, point to the end node of a selected line, and drag to draw the line.

To reposition a line while drawing, hold down both the left and right mouse buttons, and drag the line to a new position. This feature is available for the following curve tools: **Freehand**, **Multi-point line**, and **2-point**.

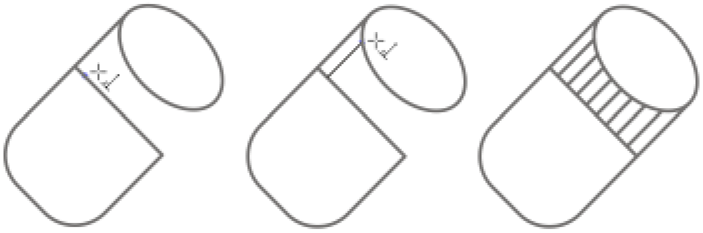
You can use snapping to specify the start points and endpoints of lines. For information, see “Work with precision” on page 135.

To draw a perpendicular line

1. Click the **2-point line** tool .
2. On the property bar, click the **Perpendicular 2-point line** button .
3. Click the edge of an object, and drag to where you want the line to end.

   If you want to draw a line that is perpendicular to two objects, drag to the edge of the second object, and release the mouse button when the perpendicular snap point appears.

   To extend the line beyond the second object, hold down **Ctrl** when the perpendicular snap point appears, and drag to where you want the line to end.



Drawing a perpendicular line

This procedure cannot be used for drawing a line that is perpendicular to the baseline of a text object.

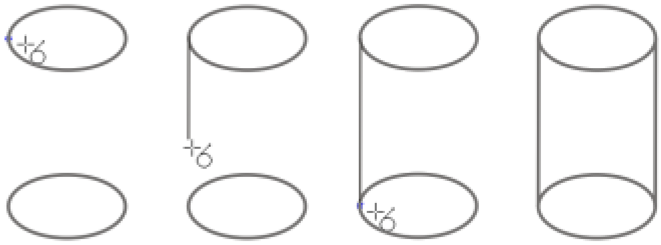
You can also drag from an existing curve to draw a perpendicular line.

To draw a tangent line

1. Click the **2-point line** tool .
2. On the property bar, click the **Tangential 2-point line** button .
3. Click the edge of a curved segment in an object, and drag to where you want the tangent line to end.

   If you want to draw a line that is tangent to two objects, drag to the edge of the second object, and release the mouse button when the tangent snap point appears. When the quadrant snap point coincides with tangent snap point, the quadrant snap point appears.

   To extend the line beyond the second object, hold down **Ctrl** when the tangent snap point appears, and drag to where you want the line to end.



Drawing tangent lines

The Tangential 2-point line mode can be used for drawing the sides of the cylinder.

To draw a curved line

1 Click the **Freehand** tool .

2 Point to where you want to start the curve, and drag to draw the line.

You can also

Draw a curved line by using the **Multi-point line** tool	Click the **Multi-point line** tool . Point to where you want to start the curve, and drag across the drawing page. Double-click to finish the curve.
Draw a curved line by using the **Bézier curve** tool	Click the **Bézier curve** tool . Click where you want to place the first node, and drag the control point in the direction you want the curve to bend. Release the mouse button. Point to where you want to place the next node, and drag the control point to create the curve you want. Double-click to finish the curve. The length of the line appears in the status bar as you drag.
Draw a curved line by using the **Pen** tool	Click the **Pen** tool . Click where you want to place the first node, and drag the control handle to where you want to place the next node. Release the mouse button, and drag the control handle to create the curve you want. Double-click to finish the curve.

You can erase a portion of a freehand curve by holding down **Shift** and dragging backward over the line before releasing the mouse button.

To reposition a line while drawing, hold down both the left and right mouse buttons, and drag the line to a new position. This feature is available for the following curve tools: **Freehand**, **Multi-point line**, and **2-point**.

You can close an open curve object by clicking **Object** ▸ **Join Curves**. The distance between the endpoints of the open curve should not exceed the **Gap tolerance** value in the **Join Curves** docker.

To draw a curved line by specifying width and height

1 Click the **3-point curve** tool .

2 Click where you want to start the curve, and drag to where you want the curve to end.
The start and end positions appear in the status bar.

3 Release the mouse button, and click where you want the apex of the curve to be.
As you position the apex, the length of the segment appears in the status bar.

To reposition a curved line while drawing, hold down both the left and right mouse buttons, and drag the line to a new position.

To draw a B-spline

1 Click the **B-spline** tool .

2 Click where you want to start the line.

3 Click to set as many control points as you need to shape your line.
Control points float by default, but you can clamp control points to the line by pressing **V** while clicking.

4 Double-click to finish the line.

Pressing **Esc** cancels the line instead of finishing it.

You can also

Reshape the line by using control points	Select the line using the **Shape** tool , and reposition the control points to reshape the line.
Float a control point	Select the line using the **Shape** tool , click a clamped control point, and click the **Float control point** button on the property bar.
Clamp a control point	Select the line using the **Shape** tool , click a floating control point, and click the **Clamp control point** button on the property bar.
Add a control point	Select the line using the **Shape** tool , and double-click along a control line.
Delete a control point	Select the line using the **Shape** tool , and double-click the control point that you want to delete.
Select multiple control points	Select the line using the **Shape** tool , and hold down **Shift** while you click the control points that you want to select.

If you add to a B-spline by selecting the first or last control point, the clamped control point automatically changes to a floating control point as you draw the new portion of the line.

You can change whether a control point is floating or clamped by holding down **V** and clicking a control point with the **Shape** tool. You can also add control points while you draw a B-spline by pressing **Spacebar** instead of clicking.

By choosing **Object** ▸ **Convert to curves**, you can convert a B-spline line to curves and then reshape it by using nodes. After a line has been converted, you can no longer edit it by using B-spline control points.

To draw a preset line

1. Click the **Linear pattern preset** tool .
2. Choose a preset line shape from the **Preset stroke** list box.
3. Drag until the line is the shape you want.

   If you want to adjust the line width, type a value in the **Stroke width** box on the property bar.

To hide the bounding box when using curve or linear pattern tools

1. In the toolbox, click one of the following tools:
   - **Freehand**
   - **2-point line**
   - **Bézier curve**
   - **Pen**
   - **B-spline**
   - **Multi-point line**
   - **3-point curve**
   - a linear pattern tool
2. Click the **Bounding box** button on the property bar.

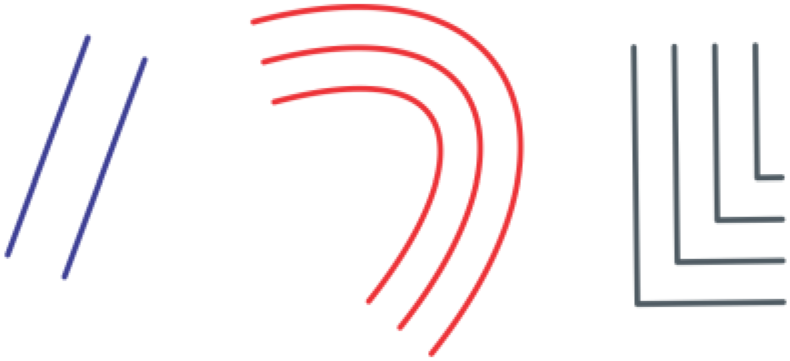
When you hide the bounding box while working with one curve tool, the bounding box remains hidden for all curve tools. For example, if you hide the bounding box when using the **Freehand** tool, it remains hidden when you switch to the **Bézier curve** tool.

You can also hide the bounding box when drawing with the curve tools by clicking **Tools** ▸ **Options** ▸ **Corel DESIGNER**. Click **Display**, and enable the **Hide bounding box for curve tools** check box.

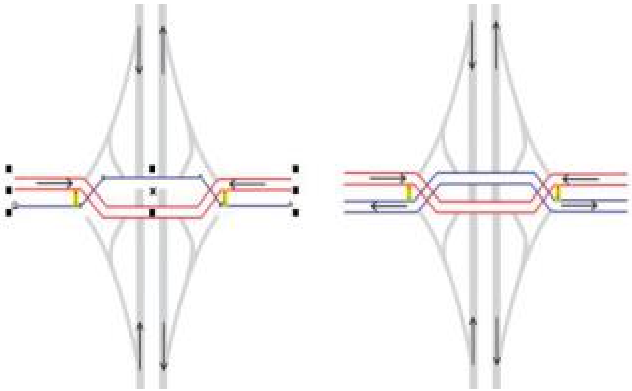
Parallel drawing

To speed up the creation of all kinds of technical graphics, from wiring diagrams to architectural designs, Corel DESIGNER has added the Parallel Drawing mode. It allows you to simultaneously draw multiple parallel curves while controlling the distance between them. In addition, you can set the distance between the original line and the parallel line by specifying a value or dragging in the document.

Corel DESIGNER lets you create single or multiple parallel lines and preview them as you draw. You can also add parallel lines to an existing line.



From left to right: Parallel drawing with the 2-point line tool, 3-point curve tool, and Pen tool



You can draw parallel curves simultaneously.

To draw parallel lines

1 Click a curve tool.

2 On the property bar, click the **Parallel Drawing** button .

3 On the **Parallel Drawing** toolbar, click the **Parallel lines** button .

4 Draw a line.

You can also

Add a parallel line to the left of the original line	On the toolbar, click the **Parallel lines on left** button .
Add a parallel line to the right of the original line	Click the **Parallel lines on right** button .
Specify the number of parallel lines to be added	Type a value in the **Number of lines** box.
Specify the distance between the original line and the parallel line	Type a value in the **Distance** box. You can also set the distance by clicking the **Set distance interactively** button , and dragging in the drawing window.

You can also	
Preview a parallel line while drawing	Click the **Preview lines** button.

You can also display the **Parallel Drawing** toolbar by clicking **View** ▸ **Toolbars** ▸ **Parallel Drawing**.

To add a parallel line to an existing line

1 Using the **Pick** tool, click a line.

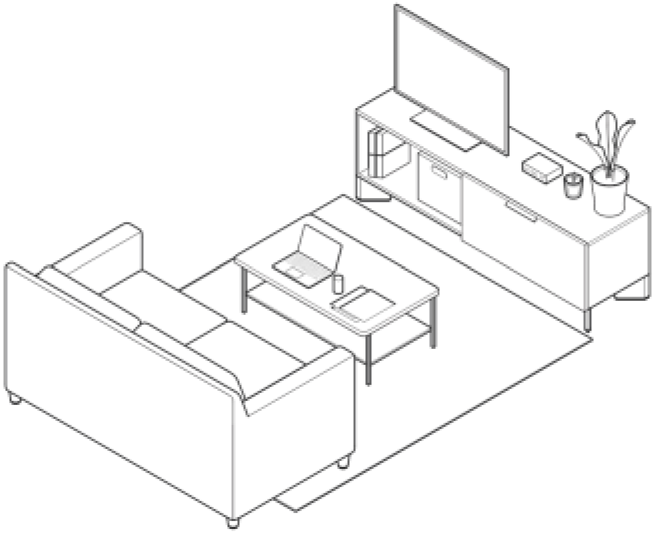
2 On the property bar, click the **Parallel Drawing** button.

3 On the **Parallel Drawing** toolbar, specify the settings you want.

4 Click the **Create from existing** button.

Thick and thin line drawing

The thick and thin line drawing mode lets you add depth and detail to your technical illustration and is especially useful when you draw and edit shapes in projected view. Corel DESIGNER automatically splits the shapes and applies thin and thick lines, saving you time and effort. A thin line shows that adjacent object areas are visible; a thick line shows that the area beyond the line is hidden from view.



Use the Thick and thin line drawing mode to quickly add depth and detail to your illustration.

Thick and thin line drawing can also be used with curves and unprojected shapes to ensure consistent line widths in a drawing.

If the line widths applied are not as expected, you can replace thick lines with thin lines and vice versa. You can also separate the thick line applied to a shape so that the thin line becomes the shape outline, and the thick line becomes a separate curve. This feature can be useful when you want to keep only one part of the object.

By default, thick lines use the Thick Line style set, and thin lines use the Thin Line style set. Both style sets meet S1000D requirements. You can change the default style sets in the **Options** dialog box (**Layout** ▸ **Document Options**). For more information about the Thick and Thin Line style sets, see “Apply styles and style sets” on page 765.

The thick and thin line drawing mode is typically used in line art and technical drawings so it doesn't have fills. If you want to fill an object that has thick and thin lines, you can do so by using the controls on the property bar or in the **Properties** docker as you would with any other object. This method overrides the styles applied to the object. For information about overriding style attributes and reverting changes, see "To override a style attribute" on page 767. Alternatively, you can apply a fill by modifying the Thick and Thin Line style sets in the **Object Styles** docker. For rectangles, ellipses, and well shapes, modify the Thin Line style set; for cylinders, prisms, and threads, modify the Thick Line style set. Note, however, that editing the Thick and Thin line style sets will affect all objects using these styles.

To draw an object by using thick and thin lines

1 Click a shape tool or a curve tool.

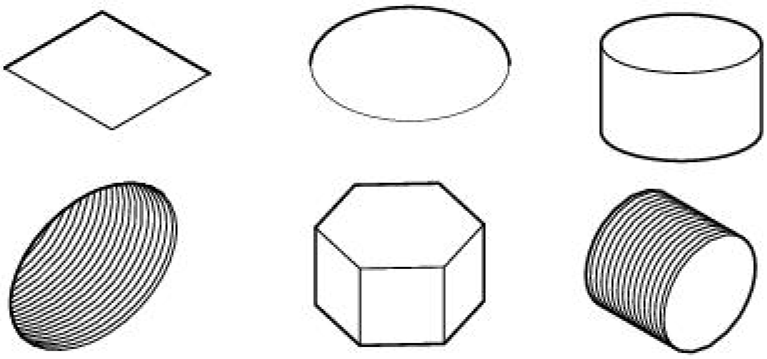
With the exception of the **Polygon** and **Star** tools, all shape tools, including projected shape tools, support thick and thin line drawing.

2 On the property bar, click the **Thick and thin lines** button.

To draw in projected view, click the **Top**, **Front**, or **Right** button on the standard toolbar to choose a drawing plane.

3 Draw a shape or a curve in the drawing window.

To replace thick lines with thin lines and vice versa, click the **Reverse line width** button.



Shapes drawn by using thick and thin lines

When you draw a curve, the thin line style is applied to the entire curve.

The **Reverse line width** button is not available for projected shapes such as cylinders, prisms, well shapes, and thread shapes.

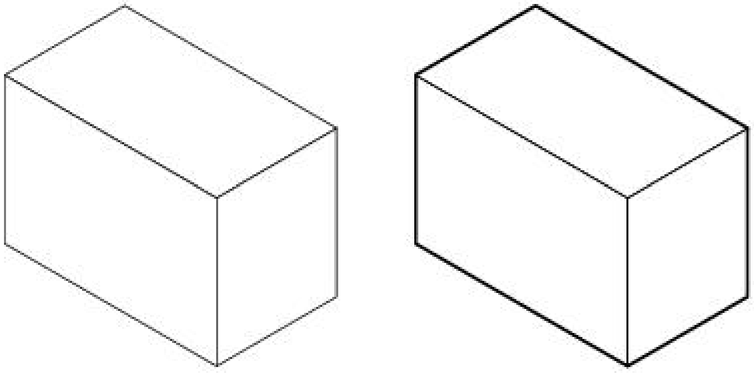
To apply thick and thin lines to an object

1 Select an object.

To edit the object in projected view, click the **Top**, **Front**, or **Right** button on the standard toolbar to choose the drawing plane on which the object was created. If you choose the wrong plane, you can get unexpected results.

2 On the property bar, click the **Thick and thin lines** button.

To replace thick lines with thin lines and vice versa, click the **Reverse line width** button on the property bar.



(left) Original objects. (right) Thick and thin lines were applied to the objects.

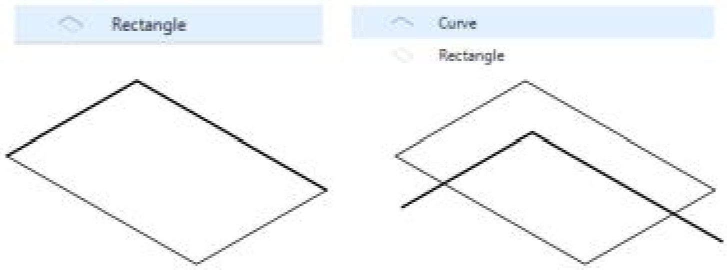
The **Reverse line width** button is not available for projected shapes such as cylinders, prisms, well shapes, and thread shapes.

Applying thick and thin lines to a filled object removes the fill.

To separate thick lines from a shape

1. Select a shape that has thin and thick lines.
2. Click **Object** ▸ **Break Thick/Thin Lines Apart**.
   A group is created that includes the shape with the thin line used as an outline and the thick line as a separate curve object.

To separate the thick lines from a shape, you can also right-click the shape in the **Objects** docker, and click **Break Thick/Thin Lines Apart**.



(left) A rectangle with thick and thin lines shown in the Objects docker. (right) The thick line is separated and becomes a curve that you can manipulate independently of the rectangle.

To change the default style sets used for thick and thin lines

1. Click **Layout** ▸ **Document Options**.
2. In the **Options** dialog box, click **Thick/Thin Lines**.
3. Choose a style set from the **Style set** box in the **Thick lines** area.
4. Choose a style set from the **Style set** box in the **Thin lines** area.
   To set the thick and thin line widths as defaults for all new documents, click **Save as Default** in the lower-left corner of the dialog box, and click **Save** in the **Save as New Document Defaults** dialog box.

The following style sets are available for both thick and thin lines: **Thick Line**, **Medium Line**, **Thin Line**, **Center Line**, and **No Line**. For more information about these style sets, “Apply styles and style sets” on page 765.

You can also create custom style sets and use them as defaults for thick and thin lines. For more information, see “Create styles and style sets” on page 762.

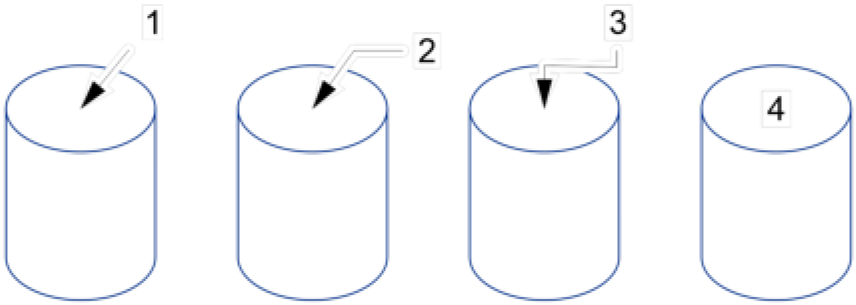
Close multiple line segments

The **Object** ▶ **Join curves** command lets you create a closed object from line segments by selecting which lines you want to connect and the shape of the connecting line.

You can connect lines by using the closest nodes between lines. The connecting line can be either straight or curved. You can also connect lines by using their start nodes and end nodes. The end node of the first selected line connects directly with the start node of the closest selected line. The connected lines will have the properties of the first line selected. For more information about closing multiple line segments, see “To join curves” on page 285.

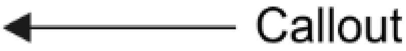
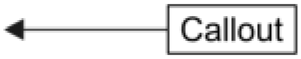
Callouts

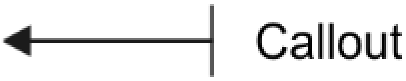
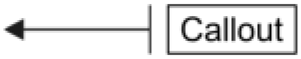
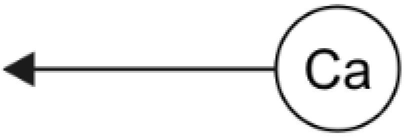
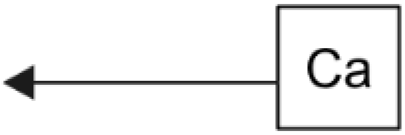
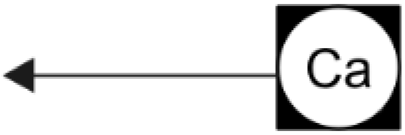
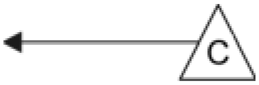
Callouts are shapes or lines with text that point to and identify objects in a drawing. There are two types of callouts: callouts without leader lines and callouts with leader lines. Callouts with leader lines can have one, two, or three line segments, or “legs,” between the line end and the text. You can choose from a variety of line ends, including arrowheads and other styles.



Left to right: 1-leg callout, 2-leg callout, 3-leg callout, and a callout without a leader line.

You can use different shapes for the callout text within a drawing.

Callout shape	Example
None	
Box	

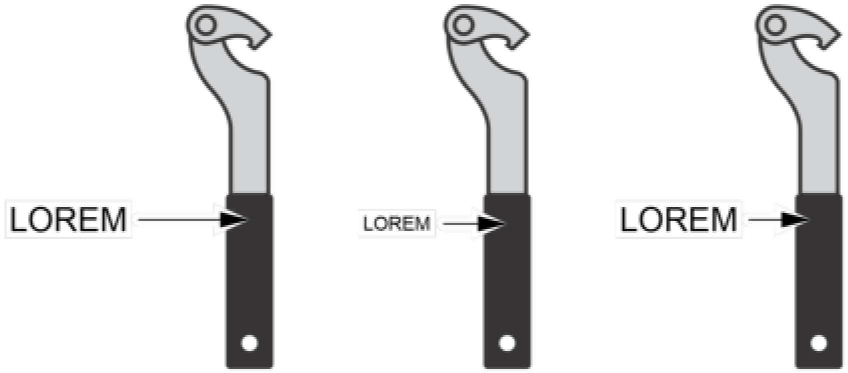
Callout shape	Example
Line (side bar)	
Box and line	
Circle	
Square	
Circle and square	
Triangle	

You can enhance callouts in several ways. For instance, you can change the line width and color, and you can adjust the gap between the line and the text.

Callout text

The default option for callout text lets you type text after drawing the callout. You can also insert text from the Clipboard or from object properties, or you can add a value and increase it in increments as you add more callouts. For more information about object properties, see "Manage object data and track projects" on page 447.

When you resize the leader line, by default the callout text is automatically resized as well. However, you can choose to scale the leader line independently of the callout text.



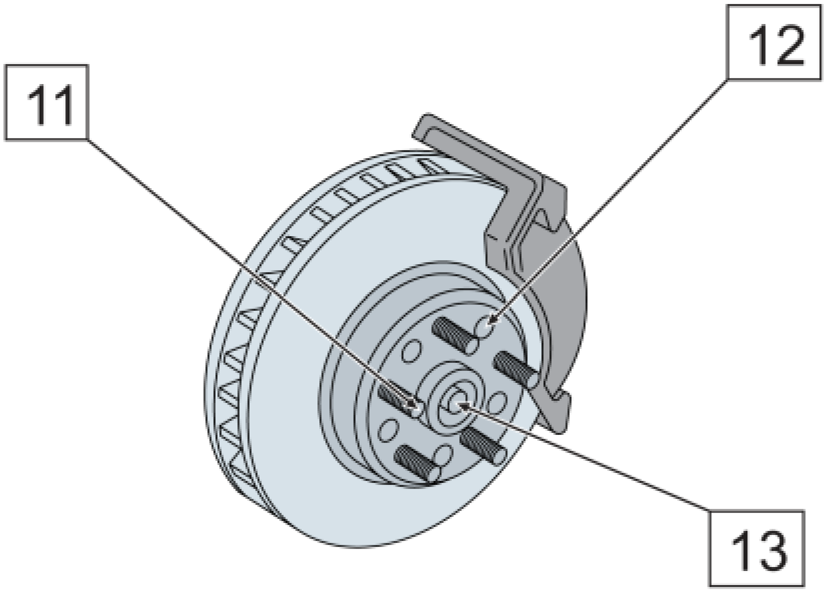
Left: Original graphic. Middle: The callout text is resized together with the leader line. Right: The callout text remains the same size when the leader line is resized.

Linked callouts

You can link a callout to its source object by snapping the callout arrowhead to a snap point. Linked callouts, also known as “sticky callouts,” are attached to the source objects similarly to connector lines. When you move the source object, the linked callout moves with it. You can specify how linked callouts move with the object. One option is to adjust the length of the leader line, leaving the callout text in place. The other option is to move both the leader line and callout text, preserving the appearance of the callout group. You can break the link between a callout and its source object at any time.

Halos

You can also add a halo behind the callout. A halo is a mask behind the leader line and text that makes the callout easier to see when it is on top of another object. Usually, the halo is the same color as the page, although you can choose any color you like. In addition, you can lock the width ratio between the halo and the callout. This feature automatically adjusts the width of the halo when you change the callout width, and vice versa. For information about how to add a halo to a callout, see “To add a halo to a line or an outline” on page 217.



White halos are applied to the callouts to make them stand out against the underlying objects.

Break callouts apart

Callouts are added as linked groups. You can break the callout apart if necessary.

Default properties and hotspots

You can change the default properties of callouts, such as callout style, callout gap, and halo justification, from the **Object styles** docker (**Window** ▸ **Object styles**). For more information, see “To edit default object properties” on page 768.

For information about adding hotspots to callouts, see “Add hotspots to callouts” on page 194.

To draw a callout

1 Click one of the following tools:
  - **1-Leg Callout**
  - **2-Leg Callout**
  - **3-Leg Callout**

2 Click where you want to place the arrowhead and drag to where you want to end the first line segment (leg).
For 2-leg callouts, click again to end the second leg. For 3-leg callouts, click one more time to end the third leg.

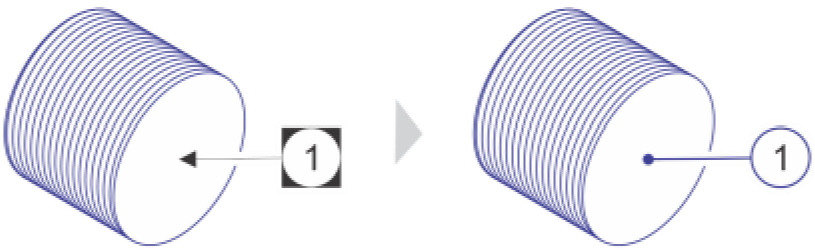
3 Add the callout text.

To edit a callout that has a leader line

1 Using the **Pick** tool, select the callout.

2 Perform a task from the following table, using the corresponding control on the property bar.

To	Do the following
Change the width of the leader line	Type a value in the **Outline width** box.
Change the callout start endpoint	Choose a style from the **Start arrowhead** list box.
Change the line style	Choose a style from the **Line style** list box.
Change the callout shape	Choose a shape from the **Callout shape** list box. To change the size of the callout shape, type a value in the **End size** box. This control is not available for all callout shapes.
Change the distance between the leader line and the callout text	Type a value in the **Gap** box on the property bar.



Left: Object with a callout. Right: The following callout properties were changed: start endpoint, line width, line color, and callout shape.

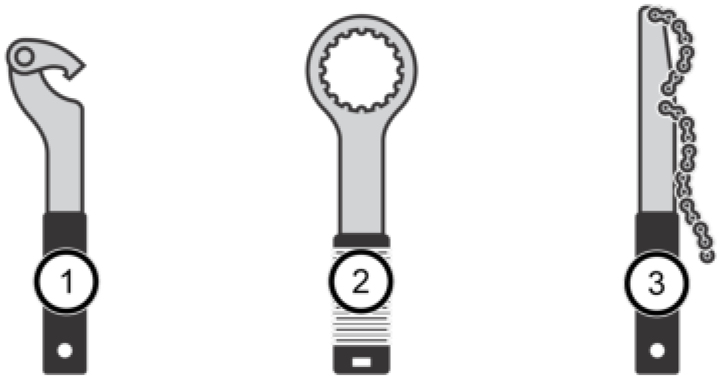
To place a callout that has no leader line

1 Click the **Callout** tool, and click where you want to place the callout shape.

2 Add the callout text.

You can also

Change the callout shape	Using the **Pick** tool , click the callout, and choose a shape from the **Callout shape** list box on the property bar.
Change the size of the callout shape	Using the **Pick** tool , click the callout, and type a value in the **End size** box on the property bar.



Callouts without leader lines

To place a linked callout that has no leader line

1 Click the **Callout** tool.

2 Click the **Link callout** button on the property bar, and choose one of the following options:

- **Keep Callout Position** — lets you leave the callout text and shape in place when you move the object, and adjust the callout position if needed

- **Move Linked Callout** — lets you move the callout shape and text with the object

3 Point to where you want to place the callout shape on the object, and click when a gravity source (snap point) appears.

4 Add the callout text.

To choose an option for callout text

1 Click a callout tool, and click the **Text source** button on the property bar.

2 Enable one of the following options:

- **Interactive** — lets you type the text at the end of the callout line
- **Clipboard** — pastes text from the Clipboard to the callout
- **Object data** — adds an object property that you choose, such as the object name, to the callout. For more information, see "To draw a callout that shows object properties" on page 193.
- **Increment** — adds a numeric value to the callout. The value is increased in increments as you continue to add callouts, and you can specify the start value and the increment amount. The increment values that you set apply only to the active drawing.

To draw a callout that shows object properties

1 Click a callout tool in the toolbox, and click the **Text source** button on the property bar.

2 Enable the **Object data** option.

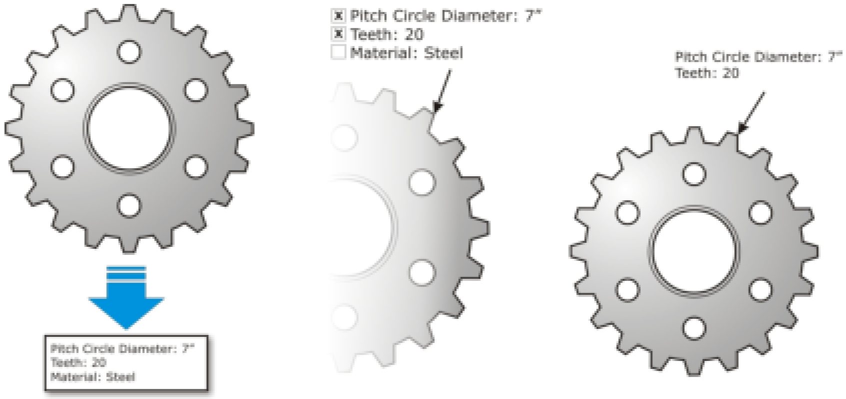
3 Using the callout tool, draw a callout, snapping the start end to a gravity point in the object.

4 In the **Callout Data** dialog box, enable the check boxes for the object properties you want to display in the callout text.

5 Enable any of the following check boxes:

- **Include field name** — includes the field name (such as name or cost) in the callout text
- **Keep updated** — automatically updates the callout text when the object data is modified. This option is available only for linked callouts.
- **Apply as default** — sets the current settings in the dialog box as the defaults for new callouts. The **Callout Data** dialog box will not be shown when you add other callouts that include object data.

You can change how object data is displayed in a callout by clicking the **Callout object data** button on the property bar and modifying the settings you want in the **Callout Data** dialog box.


Pitch Circle Diameter: 7"
Teeth: 20
Material: Steel
☒ Pitch Circle Diameter: 7"
☒ Teeth: 20
☐ Material: Steel
Pitch Circle Diameter: 7"
Teeth: 20

If properties are associated with an object, you can show them in callouts.

To scale the leader line independently of the callout text

1. Using the **Pick** tool, select a callout.
2. Click **Tools** ▸ **Options** ▸ **Tools**.
3. In the **Options** dialog box, click **Callouts**.
4. Disable the **Scale text with leader line** check box, and click **OK**.
5. Use the selection handles to resize the callout.

This option is applied to all new callouts you create.

To draw a linked callout

1. Click one of the following callout tools in the toolbox:
    - **1-leg callout**
    - **2-leg callout**
    - **3-leg callout**
2. Click the **Link callout** button on the property bar, and choose one of the following options:
    - **Keep Callout Position** — lets you adjust the length of the leader line, leaving the callout text in place
    - **Move Linked Callout** — lets you move both the leader line and callout text with the object
3. Point to where you want to place the arrowhead on the object, click when a gravity source (snap point) appears, and drag to where you want to end the first line segment.
4. Click to end each line segment.
5. Add the callout text.

Links between callouts and objects are not maintained when a drawing is saved to Corel DESIGNER X5 or earlier version.

For information about linked callouts without leader lines, see "To place a linked callout that has no leader line" on page 192.

To break the link between the callout and the object, click the **Link callout** button on the property bar, and choose **Break Callout Link**. You can also right-click the callout and choose **Break Callout Link** from the context menu.

To break a callout apart

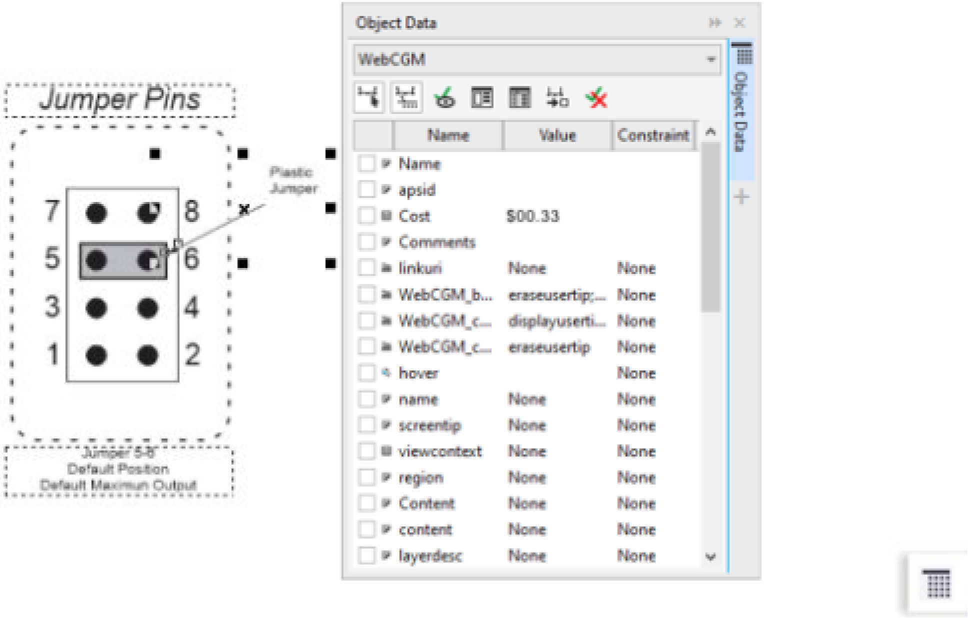
- Right-click the callout, and click **Break callout apart**.
  The objects in the callout are ungrouped and can be edited individually.

Add hotspots to callouts

If your drawings are used in interactive electronic technical manuals (IETMs), you can make those files even more information-rich. Corel DESIGNER lets you add hotspots to callout shapes so that your exported CGM v4 and SVG files can be responsive when you click or hover over them.

You can add hotspots automatically by using the Create Hotspot feature, or manually by using the **Object Data** docker. By default, automatic hotspots have the following data — `name`, `apsid`, `apsname`, and `region`. However, you can add to or edit the default object data from the **Options** dialog box (**Tools** ▶ **Options** ▶ **Tools**). You can display data fields relevant for specific CGM Version 4 profiles, such as ActiveCGM, WebCGM, ATA GREX, and S1000D; and you can display all available data fields for CGM Version 4. After editing default object data, you can undo your changes by reverting to the factory default values or to the last custom default object data values.

Working in the **Object Data** docker, you can add a hotspot to a callout shape manually. You can link a callout shape to a web page, jump to a section in another file specific to the callout shape, or display a screentip. For example, you can link a part in a design to an online parts catalog, allowing for instant access to specific, up-to-date information, such as price and availability.



	Name	Value	Constraint
☐	Name		
☐	apsid		
☐	Cost	$00.33	
☐	Comments		
☐	linkuri	None	None
☐	WebCGM_b...	eraseusertip;...	None
☐	WebCGM_c...	displayuserti...	None
☐	WebCGM_c...	eraseusertip	None
☐	hover		None
☐	name	None	None
☐	screentip	None	None
☐	viewcontext	None	None
☐	region	None	None
☐	Content	None	None
☐	content	None	None
☐	layerdesc	None	None

You can add hotspots to callout shapes.

To add a hotspot to a callout automatically

1. Click a callout tool, and click the **Text source** button on the property bar.
2. Enable the **Create Hotspot** check box.
   The hotspot is created when the drawing is exported to a CGM version 4 or SVG file.
3. Place or draw the callout, and add the callout text.

To add a hotspot to an existing callout shape, right-click it, and click **Create Hotspot**.

To edit the default object data values for automatic hotspots

1. Click **Tools** ▶ **Options** ▶ **Tools**.
2. In the **Options** dialog box, click **Callouts**.
3. In the **Object Data** area, choose **Default Settings** from the list box.
4. To edit object data, click any of the following rows:
   - **`name`** — names the callout group
   - **`apsid`** — assigns an identifier to the callout group
   - **`apsname`** — assigns names to application structures (APS)
   - **`region`** — defines the area of the hotspot. The default region is a rectangle.

5 Type text in the **Value** column, and press **Enter**.

You can also	Do the following
Display fields available for specific CGM Version 4 profiles	From the list box, choose any of the following: • **All** • **ATA GREX** • **ActiveCGM** • **General** - displays a limited set of fields • **S1000D issue 4.0** • **S1000D issue 5.0** • **S1000D issue 6.0** • **WebCGM**
Display fields available for the SVG profile	From the list box, choose **InteractiveSVG**.
Add or exclude object data	Enable or disable the check box in the corresponding row.
Revert to the factory default object data values	Click **Reset**.
Revert to the last custom default object data values	Click **Cancel**.

The object data for automatic hotspots in the **Options** dialog box is always synced with the object data values in the **Object Data** docker. You can edit the object data values for automatic hotspots in the **Object Data** docker as well. However, to include or exclude object properties, you must use the **Options** dialog box.

For more information about editing object data, see “To add or edit data for an object” on page 449.

To add a hotspot to a callout manually

1 Using the **Pick** tool, select a callout.

2 Click **Window** ▸ **Object Data**.

3 Choose **All** from the list box.

4 Perform one or more tasks from the following table.

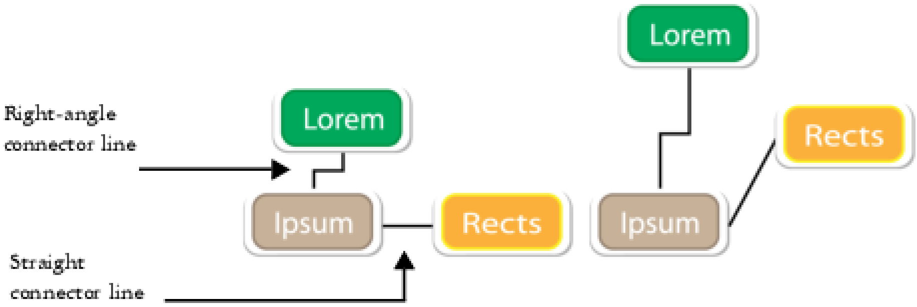
To	Do the following
Add a link to a website	Enable the check box to the left of the **Linkuri** data field, click twice in the **Value** column, and type a URL. For more information, see `linkuri`
Add a screentip	Enable the check box to the left of the **Screentip** data field, click twice in the **Value** column, and type the screentip text. For more information, see `screentip`

For more information about applying CGM data to objects, see “Apply CGM data to objects” on page 451.

Connector lines

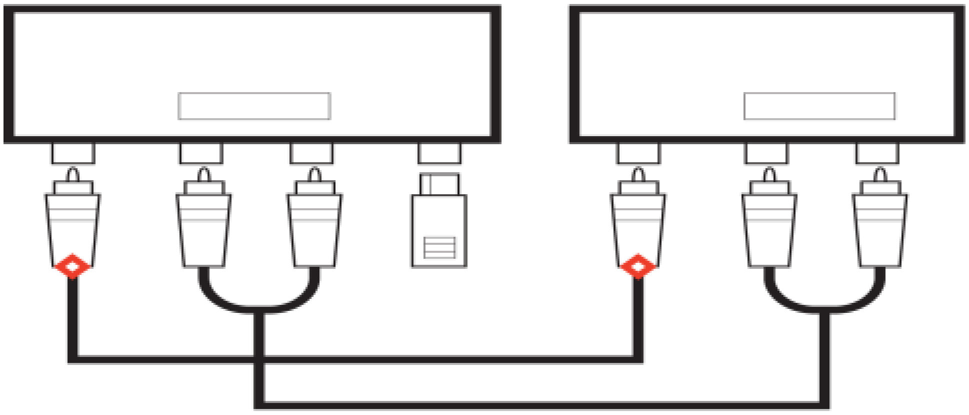
You can draw connector lines, also known as “flow lines,” in flowcharts and wiring diagrams to link shapes and demonstrate how different elements in the drawing are connected. After you attach a connector line to an object, it remains attached to the object even when you move it. You can also leave an end of a connector line unattached to any object, and you can add arrowheads to connector lines to demonstrate the flow direction. For information about drawing flowchart shapes, see “Predefined shapes” on page 241.

There are several types of connector lines that you can draw. In addition to drawing straight lines, you can draw right-angle connector lines and automatically create right angles as you draw. You can choose between the **Right-angle connector** tool, which draws a right angle with a sharp corner, and the **Rounded right-angle connector** tool, which draws a rounded corner. You can also draw curved connector lines by using either the **B-spline connector** tool or the **Bézier curve connector** tool.



Examples of connector lines

Connector lines are attached to objects by anchor points. By default, each object has four anchor points, located on the top, bottom, left, and right sides of the object. Each anchor point appears as a small red diamond on the object. You can move an anchor point along the edge of an object, or you can move an anchor point to any area inside or outside the object. You can also add an anchor point to an object.



Anchor points appear as small red diamonds.

When you move an object in a drawing, the connector line will snap to the nearest available anchor point. When you add an anchor point to an object, it is not available as a snapping point for connector lines. However, you can set a property on the anchor point to make it available as a snapping point.

You can set an object to repel right-angle, round right-angle, and B-spline connector lines. If the object is in a connector line route, the connector line flows around it. If there is no route for the connector line to follow without intersecting the object, it flows through the object. Straight-line and Bézier-curve connector lines cannot flow around objects.

You can add halos to connector lines. A halo is a mask behind the connector line that makes the line easier to see when it is on top of another object. Usually, the halo is the same color as the page, although you can choose any color you like. For information about how to add a halo to a connector line, see "To add a halo to a line or an outline" on page 217.

You can also convert connector lines to curves. When you convert a connector line to a curve, any attached text label changes to an artistic text object.

Connector lines and objects attached to connector lines cannot be brought into Focus mode. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

To draw a connector line

1 Click the **Connector** tool in the toolbox.

2 Perform a task from the following table.

To	Do the following
Draw a straight connector line	On the property bar, click the **Straight-line connector** button . Click where you want to start the line and drag to where you want to end the line.
Draw a right-angle connector line	On the property bar, click the **Right-angle connector** button or the **Right-angle round connector** button . Click where you want to start the line and drag to where you want to end the line.
Draw a curved connector line	On the property bar, click the **B-spline connector** button or the **Bézier curve connector** button . Click where you want to start the line and drag to where you want to end the line. To change the shape of the line, reposition the control points as needed.

After you snap a connector line to an anchor point on an object, the connector line always snaps to that anchor point, even if you move the object around in the drawing. To ensure that the line connects to the closest available anchor point when you move the object, release the mouse button to end the connector line inside the object when drawing the line.

To change the direction of a connector line

1 Click the **Anchor editing** tool .

2 Click the anchor point from which you want to change the connector line direction.

3 On the property bar, click the **Adjust anchor direction** button.

4 In the **Anchor direction** box, type one of the following values:

- **0** — directs the connector line to the right
- **90** — directs the connector line straight up
- **180** — directs the connector line to the left
- **270** — directs the connector line straight down

You can change the direction only of right-angle and Bézier-curve connector lines.

To add an anchor point to an object

1 Click the **Anchor editing** tool.

2 Double-click anywhere on the object to add an anchor point.

By default, anchor points that you add to an object are not available as snap points for a connector line when the object is moved around in the drawing. To make an anchor point available as a snap point, select it with the **Edit anchor** tool, and click the **Auto anchor** button on the property bar.

By default, the position of the anchor point is calculated relative to the page. You can set the anchor point position relative to the object that it is attached to, which is useful if you want to set anchor points in the same relative position in multiple objects. To set the anchor point position relative to the object, select the anchor point with the **Edit anchor** tool. On the property bar, click the **Relative to object** button, and type the coordinates in the **Anchor position** box.

To move or delete an anchor point

- Perform a task from the following table.

To	Do the following
Move the anchor point anywhere along the perimeter of an object	Drag the anchor point to another point on the perimeter.
Move the anchor point to the middle of an object	Drag the anchor point to any point inside the object.
Delete an anchor point	On the property bar, click the **Delete anchor** button.

To set a connector line to flow around objects

1 Using the **Pick** tool, select the object to which the connector line is attached.

2 Click **Window** ▸ **Properties**.

3 In the **Properties** docker, click the **Summary** tab.

4 Enable the **Wrap connector line** check box.

To convert a connector line to a curve

1 Select the connector line and the objects it is attached to.

2 Right-click, and click **Convert to curves**.

You can also convert a curve or a shape, such as a rectangle or an ellipse, to a connector line by clicking **Object** ▸ **Convert to connector**.

To add a text label to a connector line

1 Click a connector tool.

2 Double-click the connector line.

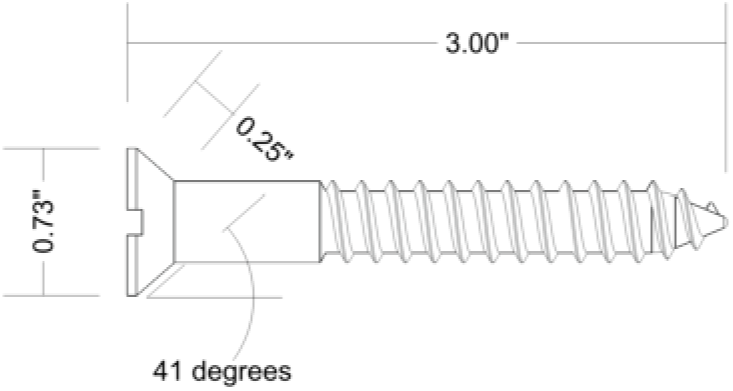
A text cursor appears.

3 Type the text.

As you move the connector line, the text label remains attached to it.

Dimension lines

You can draw dimension lines to indicate the measurements of objects in a drawing, such as length, width, height, depth, and distance.

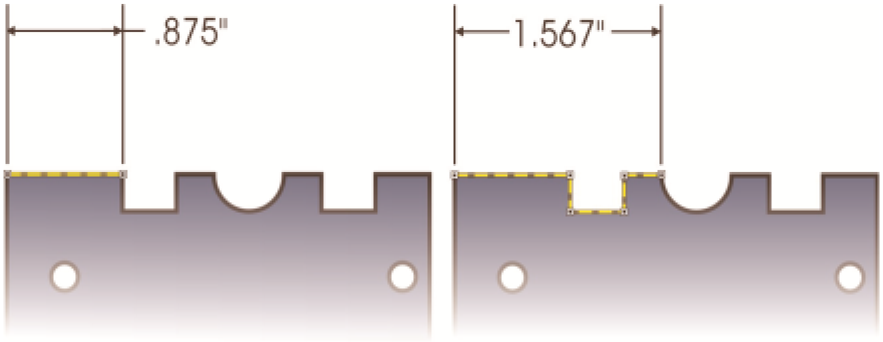


Dimension lines indicate the measurements of objects in a drawing.

Types of dimension lines

You can add several types of dimension lines:

- Vertical or horizontal dimension lines — measure the vertical (y-axis) or horizontal (x-axis) distance between any two nodes.
- Parallel dimension lines — measure the actual distance between two nodes.
- Angular dimension lines — measure angles.
- Segment dimension lines — measure the linear distance between the end nodes of a segment, or the linear distance between the two most distant nodes in multiple segments. Segment dimension lines can also measure selected successive segments.
- Radial or diametric dimension lines — measure the radius or diameter of a circle or a partial circle.

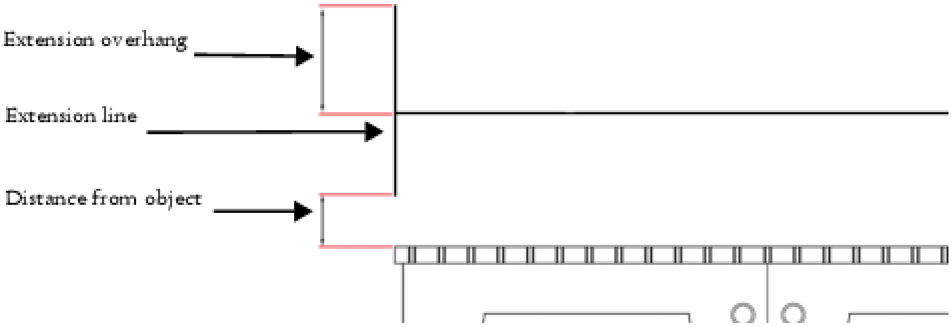


You can measure the distance between the end nodes of a segment (left) or between the two most distant nodes in multiple segments (right).

Dimension lines cannot be used for measuring the length of curved lines, but you can easily view the length of a curve in the **Properties** docker. For more information, see "To view curve properties" on page 274.

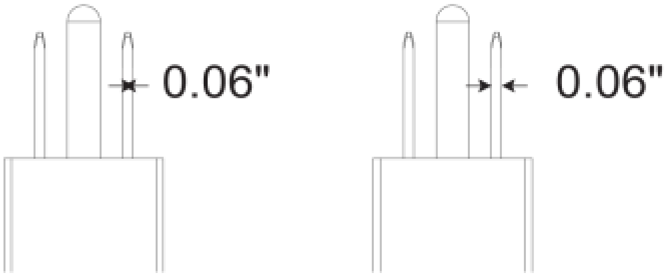
Editing dimension lines

If you are not satisfied with the look and position of the dimension lines you added, you can edit them. You can set how dimension text and lines are displayed. For example, you can choose the unit of measurement, specify the position and font of the dimension units, and add a prefix or suffix to dimension text. You can also customize the extension lines on which dimension lines rest. You can specify the distance between the extension lines and the object that is measured, and the length of the extension overhang. Extension overhang is the portion of the extension line that falls beyond the dimension arrows.



By default, dimension text is dynamic. If you resize the object to which a dimension line is attached, the dimension text is updated automatically to display the new size. However, you can make the dimension text static, if necessary.

When a dimension line is so small that its arrowheads overlap, the application automatically places them outside the leader lines.



Arrowheads are reversed when a dimension line is too small.

You can break the link between a dimension line and the object it is attached to. This feature can be useful if you want to manipulate the dimension line independently of the object.

Dimension lines cannot be brought into Focus mode, but you can bring dimension text into focus. For more information about Focus mode, see “Edit objects in Focus mode” on page 370.

To draw a vertical, horizontal, or parallel dimension line

1 Click the **Horizontal or vertical dimension** tool or the **Parallel dimension** tool .

2 Click to place the starting point, and drag to where you want to place the endpoint of the dimension line.

3 Move the pointer to position the dimension line, and click to place the dimension text.
By default, the dimension text is centered on the dimension line.

To draw an angular dimension line

1 Click the **Angular dimension** tool .

2 Click where you want the two lines that measure the angle to intersect, and drag to where you want the first line to end.

3 Click where you want the second line to end.

4 Click where you want the angle label to appear.

To draw a segment dimension line

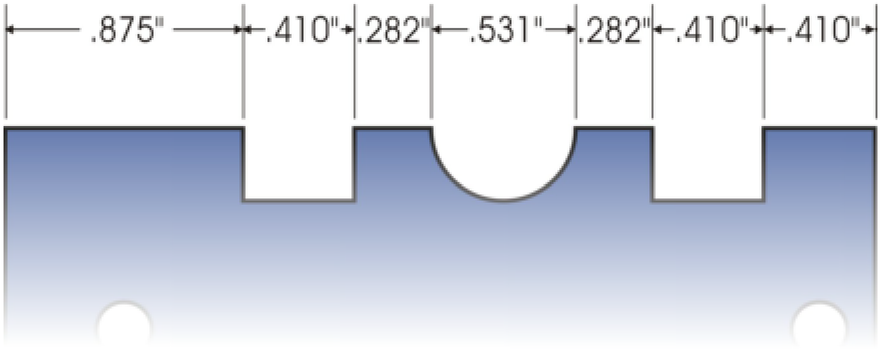
1 Click the **Segment dimension** tool .

2 Click the segment that you want to measure.

3 Move the pointer to where you want to position the dimension line, and click where you want to place the dimension text.

You can also

Measure the distance between the two most distant nodes in multiple segments	Using the **Segment dimension** tool , marquee select the segments, move the pointer to position the dimension line, and click where you want to place the dimension text.
Measure successive segments automatically	Click the **Automatic successive dimensioning** button on the property bar, and marquee select the segments that you want to measure. Move the pointer to position the dimension line, and click where you want to place the dimension text.



Segment dimension lines can be applied automatically to selected successive segments.

To draw a radial or diametric dimension line

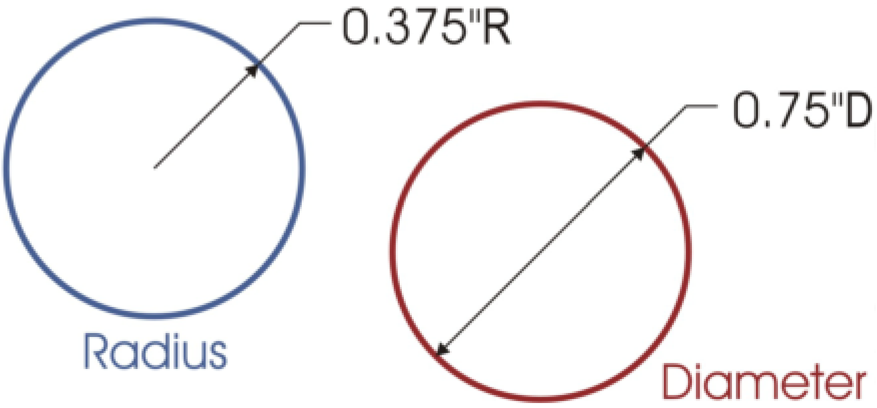
1 Click the **Radial dimension** ⊖ or **Diametric dimension** ⊖ tool.

2 Click a circle or an arc, and drag to where you want the line to change direction.
You can hold down the constrain key while dragging to constrain the leader line to the current constrain angle.

3 Move the pointer, and then click to place the dimension text.

If you want to add a symbol to the dimension text, choose a symbol from the **Dimension symbol** list box on the property bar.

If you transform a circle to an ellipse after applying a radial or diametric dimension line, the dimension measurement does not appear. When you transform the ellipse back to a circle, the correct measurement is displayed.



Examples of radial and diametric dimension lines

To edit a dimension line

1 Using the **Pick** tool, select a dimension line.

2 Click a topic from the following table for help with accomplishing your task.

To	See
Change how dimension units are displayed	"To set the display of dimension units" on page 204

To	See
Change the distance of the extension lines from the object or the length of the extension overhang	"To customize extension lines" on page 204
Change the color of dimension lines and other line settings	"To specify line and outline settings" on page 207

To set the display of dimension units

1 Select a dimension line.

2 On the property bar, choose options from the following list boxes:
  - **Dimension style** — lets you choose fractional, decimal, or standard dimension units
  - **Dimension precision** — lets you choose a level of precision for the measurements
  - **Dimension units** — lets you choose the unit of measurement

You can also

Hide dimension units	Click the **Display units** button .
Specify the position of dimension units	Click the **Text position** button on the property bar, and choose a text position.
Change the point size and font of dimension units	Select the dimension text using the **Pick** tool . On the property bar, choose a font style from the **Font list** box, and type a value in the **Font size** box.
Specify a prefix or suffix for dimension text	Type a prefix or suffix in the **Prefix** or **Suffix** box on the property bar.
Hide or show a leading zero with a dimension value	Click the **Show leading zero** button on the property bar. The leading zero appears in dimension lines by default.
Make dimension text static	Click the **Dynamic dimensioning** button on the property bar. Most dimension line controls on the property bar become unavailable. If you change the size of the object to which the line is attached, the dimension line text is not updated.

To customize extension lines

1 Select a dimension line.

2 On the property bar, click the **Extension line options** button .

3 To specify the distance between the extension lines and the object, enable the **Distance from object** check box, and type a value in the **Distance** box.

4 To specify the length of the extension overhang, enable the **Extension overhang** check box, and type a value in the **Distance** box.

To break the link between an object and a dimension line

1 Select a dimension line.

2 Click **Object** ▸ **Break dimension apart**.

After you break the link between the object and the dimension line, the dimension text is no longer updated automatically when you resize the object.

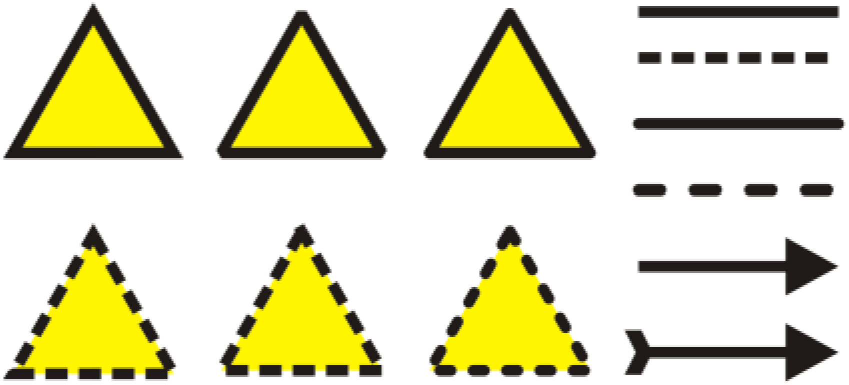
Format lines and outlines

Lines are treated the same way as outlines of closed shapes, such as ellipses and polygons. In some programs, outlines are known as strokes or thick lines.

You can change the appearance of both lines and outlines. For example, you can specify their color, width, style, corner shape, and cap style. You can also remove a line or outline, and you can create your own line or outline style.

Corners and ends

You can choose a corner style to control the corner shape in lines and a line cap style to change the appearance of a line's endpoints.



Different corner styles were applied to the upper and lower row of triangles. Different line caps were applied to the lines in the upper-right corner. Arrowheads were applied to the lines in the lower-right corner.

With dashed lines and outlines, the **Default dashes** option applies the dashes along the line and outline without any adjustments in the corners and endpoints. However, you can control the appearance of dashes in the end and corner areas by using two additional options. The **Align dashes** option aligns dashes with the end and corner points so that there is no empty space in the corners and at the start and end of a line or outline. The **Fixed dashes** options creates dashes of fixed length in the end and corner points.

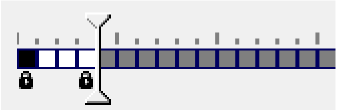
Miter limit

You can set the miter limit to determine the corner shape in objects containing lines that meet at sharp angles. Corners with angles above the miter limit are pointed (mitered); corners with angles below the miter limit are beveled (squared off).

Line styles

You can choose from a variety of line styles. Line styles are organized into two categories: standard and enhanced.

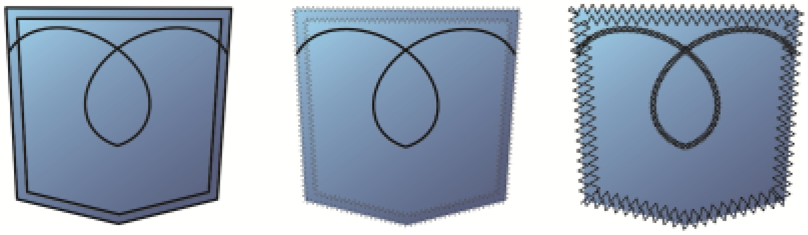
Standard line styles consist exclusively of dashes and spaces. The dashes and spaces vary to create different patterns. You can use a preset pattern or create a custom pattern. Each line style pattern is defined by units. There are fifty units — each of which can be "on" (filled in) or "off" (blank) to define a pattern that contains a maximum of ten dashes or spaces. You can also set the pattern length. When you increase or decrease the pattern length, the dashes and spaces appear longer or shorter because you are changing the size of the units to fit the specified pattern length. The line width is not affected if you change the pattern length.



In the Edit line style dialog box, each box represents a unit that can be filled in to create a dash, or left blank to create a space. You can move the white slider to the right to increase the number of units in your pattern.

Enhanced line styles consist of shapes, zigzags, or multiple lines to create diverse patterns. You can edit an enhanced line style by changing the width of the lines or the width of the overall pattern.

When you apply an enhanced line style to a filled object, the fill is contained within the path of the object, not the outline. For example, if you have an object with a zigzag line style, the fill does not extend into the points of the zigzag.

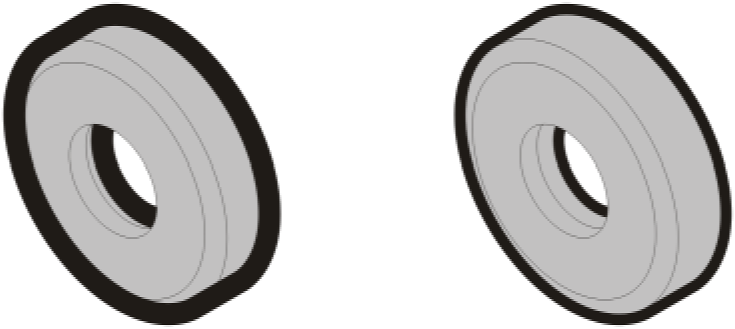


These pocket drawings use a standard line style (left), an enhanced line style with low pattern-width settings (center), and an enhanced line style with higher pattern-width settings (right). The fill is always contained within the object's path, not the object's outline.

Other settings

In addition, you can specify the position of the outline by placing it outside or inside the object, or centering it so that it overlaps equally the outside and the inside of an object. The effect of outline position options are more obvious with thick outlines.

The outline created by a standard or enhanced line style can appear in front of or behind a fill. For example, you may want an outline to appear behind a fill to line up the outline with the outer edge of the fill. You can also link the outline thickness to an object's size so that the outline increases when you increase the object's size and decreases when you decrease the object's size. In addition, you can set the outline to print on top of underlying colors, without removing them during printing.



In the drawing on the left, the outline is in front of the fill. Because the outline width is centered on the object's path, the outline covers part of the object's fill. In the drawing on the right, the outline width is the same, but the outline has been moved behind the fill and therefore lines up with the outer edge of the object.

To change the color of a line or an outline

1 Select a line or an object that has an outline.

2 Right-click a color on the onscreen color palette.

To specify line and outline settings

1 Select an object.

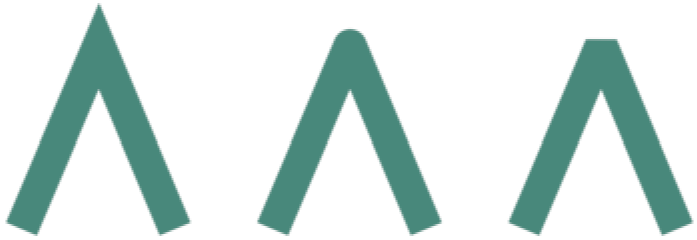
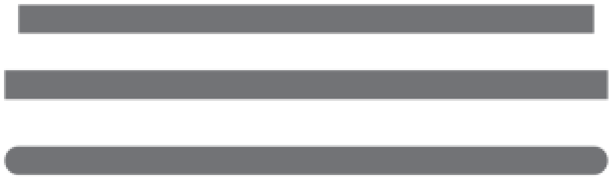
2 On the property bar, click the **Outline pen** button .

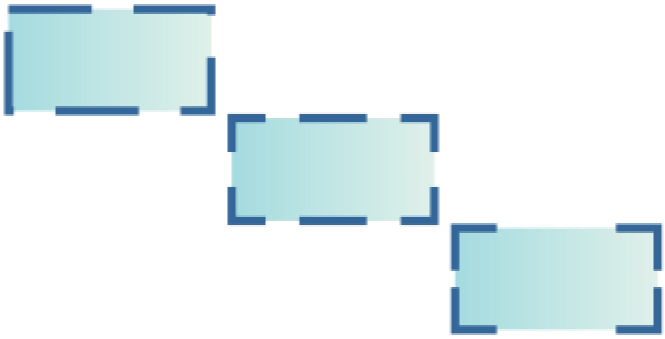
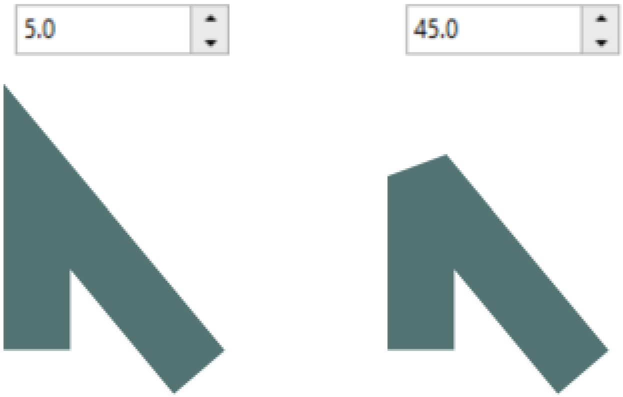
3 In the **Pattern style** area of the **Outline pen** dialog box, enable the **Standard** or **Enhanced** option.

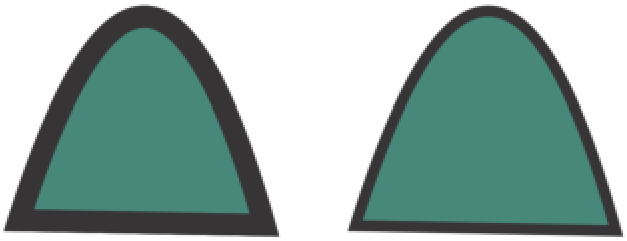
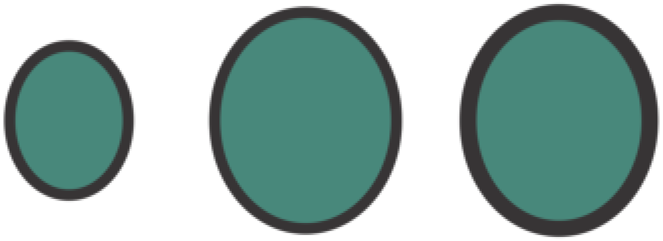
4 Choose a line style from the **Pattern** list box.

5 Specify the settings you want.

To	Do the following
Change the line or outline color	In the **Outline** area, choose a color from the color picker.
Change the line or outline width	In the **Outline** area, type a value in the **Width** box.
Set the shape of corners	Click one of the following buttons: • **Mitered corners** — creates pointed corners • **Round corners** — creates rounded corners • **Beveled corners** — creates squared off corners

To	Do the following
	 *Corners from left to right: Mitered, rounded, and beveled.*
Set the appearance of endpoints in open paths	Click one of the following buttons: • **Square cap** — creates square end shapes • **Round cap** — creates rounded end shapes • **Extended square cap** — creates square end shapes that extend the length of the line  *Line caps from left to right: Square cap, Extended square cap, and Round cap.*
Control the corners and end points of dashed lines and outlines	Click one of the following buttons: • **Align dashes** button — aligns the dashes with the end and corner points of lines and outlines • **Fixed dashes** button — creates dashes of fixed length in the corners and ends. These dashes are half the length of the first dash in the dashed line pattern. **Tip:** The **Default dashes** button, which is enabled by default, spreads evenly dashes along the line or outline without making any adjustments.

To	Do the following
	 *Dashed line options from top to bottom: Default dashes, Align dashes, and Fixed dashes.*
Set the miter limit for lines that meet at sharp angles	Type a value in the **Miter limit** box.  *Lines meet at the same sharp angle. Left: The angle exceeds the miter limit, creating a pointed corner. Right: The angle is below the miter limit, creating a beveled corner.*
Specify the outline position	Click one of the following buttons: • **Outside outline** — places the outline outside the object • **Centered outline** — centers the outline along the object edge • **Inside outline** — places the outline inside the object
Change the pattern length of a standard pattern	In the **Pattern style** area, type a value in the **Length** box.
Change the width of an enhanced pattern	In the **Pattern style** area, type a value in the **Width** box. The pattern width value must be higher than the outline width value.
Apply an outline behind an object's fill	Enable the **Behind fill** check box. If this check box is not displayed, click the arrow button at the bottom of the **Outline** section.

To	Do the following
	 *The Behind fill check box is disabled (left) and enabled (right).*
Automatically scale the line or outline if an object is resized	Enable the **Scale with image** check box.  *Left to right: Original object; scaled object with Scale with object disabled — there is no change in the outline thickness; scaled object with Scale with object enabled.*
Set the outline to print on top of underlying colors during printing	Enable the **Overprint outline** check box.

If the pattern **Width** value is too low, the pattern might not appear as expected. To view the pattern on your object, try increasing the pattern **Width** value and decreasing the outline **Width** value.

You can also specify line settings from the property bar or the **Outline** area of the **Properties** docker.

You can also change the color of a line or outline by right-clicking a color swatch on the color palette.

To edit a standard line style

1. Select an object.
2. On the property bar, click the **Outline pen** button .
3. In the **Pattern style** area, enable the **Standard** option.
4. Choose a line style from the **Pattern** list box.
5. Click **Edit style**.
6. Follow the instructions in the **Edit line style** dialog box to edit the pattern.
7. Click **Replace**.

To create a standard line style

1. Select an object.
2. On the property bar, click the **Outline pen** button .
3. In the **Pattern style** area, enable the **Standard** option.
4. Click **Edit style**.
5. Follow the instructions in the **Edit line style** dialog box to create a new pattern.
6. Click **Add** to save your new pattern in the **Pattern** list box.

Copy, convert, remove, and replace outlines

The program also lets you copy the color of an outline to other objects and convert outlines to objects so that you can fill them. Converting an outline to an object creates an unfilled closed object with the outline's shape. You can apply fills and special effects to the new object. You can search for objects based on their outline width and color and replace those properties.

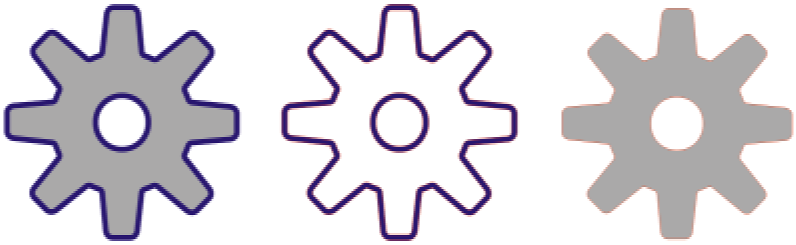
To copy an outline to another object

1. Using the **Pick** tool , select the object that has the outline to be copied.
2. Right-click the object, and drag to the second object.
   A blue outline of the first object follows the pointer to the second object.
3. Release the mouse button over the second object, and choose **Copy outline here**.

For more information about copying object properties, see "Copy object properties, transformations, and effects" on page 376.

To convert an outline to an object

1. Select an object.
2. Click **Object** ▸ **Convert outline to object**.



The gear drawing on the left has a gray fill and a blue outline. By converting the outline to an object, you can separate the new object (center) from the old filled shape (right).

To remove an outline from an object

1. Select an object.
2. On the property bar, choose **None** from the **Outline width** list box.

You can also remove an object’s outline by selecting the object and right-clicking the **No color** swatch on the color palette.

To find and replace outline widths

1. Click **Edit** ▶ **Find and Replace**.
2. In the **Find and Replace** docker, choose **Replace Objects** from the list box at the top of the docker.
3. Enable the **Outline properties** option.
4. Enable the **Outline width** check box in the **Find** area.
5. Specify the outline width to find.
6. Enable the **Outline width** check box in the **Replace** area, and specify the replacement outline width.
7. Click **Find**, and click any of the following:
   - **Find Next >** or **Find Previous <** to scroll through objects that meet the outline-search criteria.
   - **Find All** or **Find All on Page** to select all objects that meet the outline-search criteria.
   - **Replace** to replace the outline of the selected object.
   - **Replace All** to replace all outlines that meet the outline-search criteria.

You can also

Find and replace outline-scaling settings	Enable the **Scale width with image** check box in the **Find** area, and specify the setting to find. Then, enable the **Scale width with image** check box in the **Find** area, and specify the replacement setting.
Find and replace outline-overprint settings	Enable the **Outline overprint** check box in the **Find** area, and specify the setting to find. Then, enable the **Outline overprint** check box in the **Find** area, and specify the replacement setting.

To find and replace outline colors

1. Click **Edit** ▶ **Find and Replace**.
2. In the **Find and Replace** docker, choose **Replace Objects** from the list box at the top of the docker.
3. Enable the **Color** option.
4. In the **Find** area, choose the color to find from the color picker.
5. In the **Replace** area, choose the replacement color from the color picker.
6. In the **Apply to** area, enable the **Outlines** check box.
7. Click **Find**, and click any of the following:
   - **Find Next** or **Find Previous** to scroll through objects that meet the outline-search criteria.
   - **Find All** or **Find All on Page** to select all objects on the active page that meet the outline-search criteria.
   - **Replace** to replace the outline color on the selected object.
   - **Replace All** to replace the color of all outlines that meet the outline-search criteria.

You can also

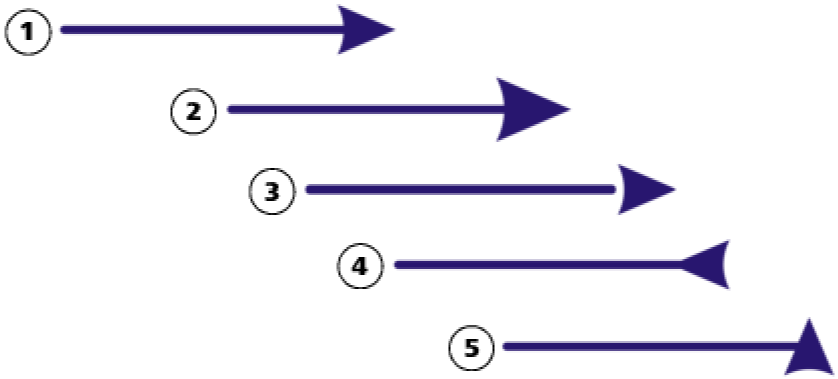
Find and replace an outline’s color model	Enable the **Color Model or Palette** option, enable the **Specific color model** option in the **Find** area, choose the color model to

You can also

	find, and choose the replacement color model from the **Replace with** list box.
Find an outline’s color palette and replace it with a color model	Enable the **Color Model or Palette** option, enable the **Specific color palette** option in the **Find** area, choose the color model to find, and choose the replacement color model from the **Replace with** list box.

Add arrowheads to lines and curves

Arrowheads let you enhance the starting points and endpoints of lines and curves. You can specify the attributes of an arrowhead with precision. For example, you can define the exact size of an arrowhead as well as offset or rotate the arrowhead by a precise amount. You can also flip arrowheads vertically and horizontally. You can save your specified attributes as arrowhead presets for later use.



Arrowhead in its original form (1), resized (2), with offset of 60% along the x-axis (3), flipped horizontally (4), and rotated at 90 degrees (5).

You can edit existing arrowhead presets, and you can create an arrowhead preset based on an existing one. You can also create an arrowhead preset based on an object such as a curve or a closed shape. When you no longer need an arrowhead preset, you can delete it.

To add an arrowhead

1 Select a line or curve.

2 On the property bar, click the **Outline pen** button .

3 In the **Arrowheads** area of the dialog box, open the **Start arrowhead** or **End arrowhead** picker, and click a shape.

You can also

Switch arrowheads from one end of a line or curve to another	Click **Options**, and choose **Swap**.
Remove an arrowhead from a line or curve	Click **Options**, and choose **None**.

You can also add an arrowhead by using the **Start arrowhead** or **End arrowhead** picker on the property bar.

To specify the arrowhead attributes of a line or curve

1 Using the **Pick** tool, select a line or curve that has an arrowhead.

2 On the property bar, click the **Outline pen** button.

If you want the start and end arrowheads to have the same size, offset, rotation angle, and orientation, enable the **Share attributes** check box in the **Arrowheads** area of the **Outline pen** dialog box.

3 In the **Arrowheads** area of the **Outline pen** dialog box, click **Options** below the **Start arrowhead** or **End arrowhead** picker, and click **Attributes**.

4 In the **Arrowhead attributes** dialog box, perform any of the tasks in the following table.

To	Do the following
Specify the size of an arrowhead	In the **Size** area, type a value in the **Length** or **Width** box. If you want to create a nonproportional arrowhead, disable the **Proportional** check box.
Offset an arrowhead	In the **Offset** area, type values in the **X** and **Y** boxes.
Mirror an arrowhead	In the **Mirror** area, enable the **Horizontally** or **Vertically** check box.
Rotate an arrowhead	Specify an angle in the **Rotation** box.
Save custom arrowhead attributes as an arrowhead preset	Enable the **Save as arrowhead preset** check box. You can access the new arrowhead preset from the **Start arrowhead** and **End arrowhead** pickers on the property bar.

Specifying the attributes of an arrowhead does not change the arrowhead preset that was applied.

To edit an arrowhead preset

1 Using the **Pick** tool, select an object that has an arrowhead.

2 On the property bar, click the **Outline pen** button.

3 In the **Arrowheads** area of the **Outline pen** dialog box, click **Options**, and choose **Edit**.

4 In the **Arrowhead attributes** dialog box, specify the attributes you want.

For information about the attributes you can specify, see “To specify the arrowhead attributes of a line or curve” on page 214.

You can create an arrowhead preset that is based on an existing preset. In the **Arrowheads** area of the **Outline pen** dialog box, click **Options**, and choose **New**. Then, specify the attributes you want in the **Arrowhead attributes** dialog box, and type a preset name in the **Save arrowhead** area.

To delete an arrowhead preset, select the preset from the **Start** or **End arrowhead** picker in the **Outline pen** dialog box, click **Options**, and choose **Delete**.

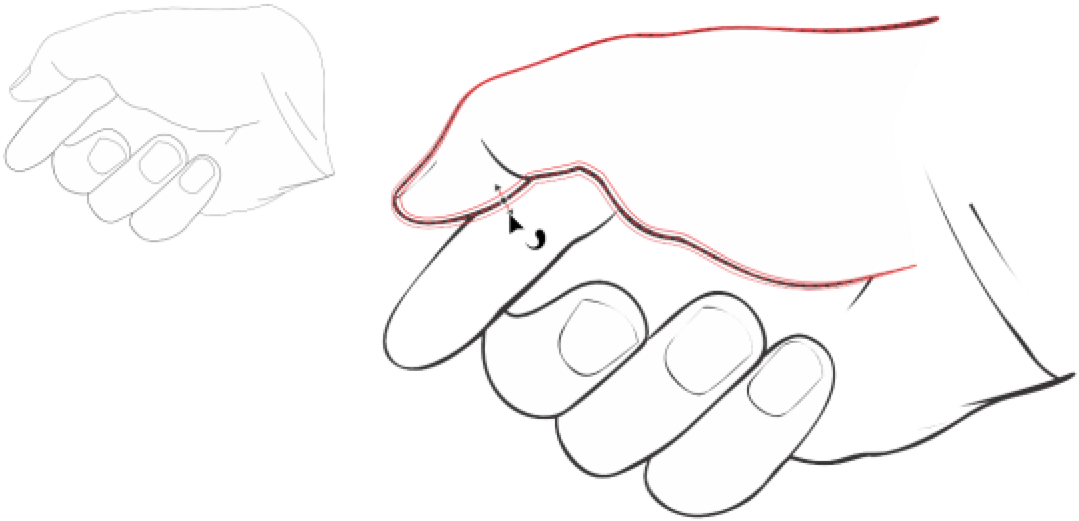
To create an arrowhead preset from an object

1. Select an object to use as an arrowhead.
2. Click **Tools** ▸ **Create** ▸ **Arrowhead**.
3. In the **Create arrowhead** dialog box, type a value in the **Length** box or **Width** box.

   If you want to create a nonproportional arrowhead, disable the **Proportional** check box, and type values in both the **Length** and **Width** boxes.

Variable outlines

You can vary the width of object outlines to create dynamic, organic-looking lines and shapes.



You can apply an outline of varying widths using the Variable Outline tool.

First you add a variable outline node to an outline. Next you select the variable outline node, and a selection handle with arrowhead ends displays perpendicularly to the dashed line, which represents the outline, to help you manipulate the width. Then you can adjust outline width by dragging an arrowhead on either side of the handle. You can modify outline width symmetrically or asymmetrically.

You can copy variable outline properties from one object to another. You can also modify an outline without affecting its variable outline properties.

To vary the width of an outline

1. In the toolbox, click the **Variable Outline** tool.
2. Click an object.

   A dashed line appears along the outline.
3. Double-click the dashed line where you want the width variance to start.

   A variable outline node with arrowheads is added to the outline.
4. Do one of the following:
   - Drag an arrowhead on either side of the node to adjust the outline width symmetrically.
   - Hold down **Shift** and drag an arrowhead to adjust the outline width asymmetrically.

You can also

Adjust outline width precisely	Select a variable outline node, and type values in the **Side 1** and **Side 2** boxes on the property bar. To adjust width symmetrically, click the **Lock Ratio** button on the property bar. The maximum outline width on a side is 450 points. The total width of the variable outline is displayed in the **Total** box on the property bar.
Adjust multiple nodes simultaneously	Hold down **Ctrl**, click the variable outline nodes you want to adjust, and drag any arrowhead. To select consecutive nodes, hold down **Shift**, click the first node, and then click the last node that you want to select.
Copy variable outline properties from one object to another	Using the **Variable Outline** tool, click the object to which you want to apply a variable outline. Click the **Copy Variable Outline** button on the property bar, and click the object whose properties you want to copy.
Reposition a node on an outline	Drag the node to a new position on the dashed line. **Note:** A variable outline node cannot be dragged over another variable outline node. **Tips:** • You can also reposition a variable outline node by dragging the node in the **Variable Outline** slider on the **Properties** docker (**Window** ▸ **Properties**). • You can also reposition a variable outline node by entering a percentage in the **Position** box on the **Properties** docker. Node position is relative to the start of a line (from left to right) or a closed curve (clockwise).
Scale a variable outline when scaling an object’s outline	Click the **Scale width with Stroke** button the property bar.
Delete a variable outline node	Double-click the variable outline node.
Remove all variable outline nodes from an outline	Select the outline with the **Variable Outline** tool, and click **Clear Nodes** on the property bar.

When a drawing containing a variable outline is opened in a version of Corel DESIGNER earlier than 24.3, the variable outline is treated like a filled object.

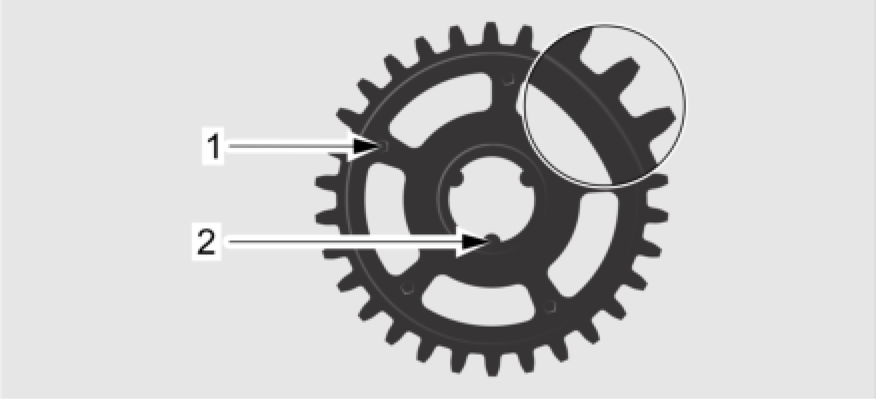
The colors of the dashed line are based on the main and secondary colors used for nodes and handles. For information about changing these colors, see “To create a custom color scheme for nodes, handles, and previews” on page 328.

You can also access the **Variable Outline** tool by pressing **V** on your keyboard.

You can also add a variable outline node by clicking an outline with the **Variable Outline** tool where you want to add the node and clicking the **Add node** button on the property bar. To remove a node, select it and click the **Remove node** button on the property bar.

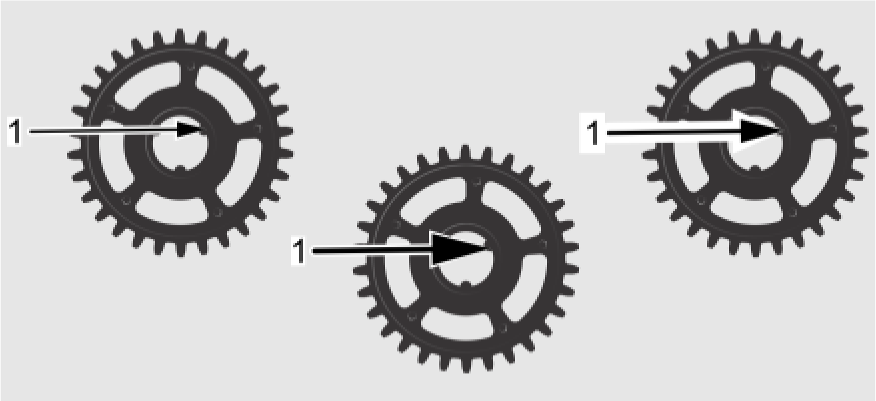
Add halos to lines and outlines

You can add a halo behind a line or the outline of a closed shape. A halo is a mask behind the line or outline that makes it easier to see when it is on top of another object.



Left to right: Halos applied to callouts and the outline of a circle.

Usually, the halo is the same color as the page, although you can choose any color you like. In addition, you can lock the width ratio between the halo and the line or outline. As you change the line or outline width, the width of the halo is adjusted automatically, and vice versa.



Left to right: Original; the halo is not scaled with the outline; the halo is scaled with the outline.

To add a halo to a line or an outline

1 Using the **Pick** tool, select a line or a shape.

2 Click the **Halo properties** button on the property bar.

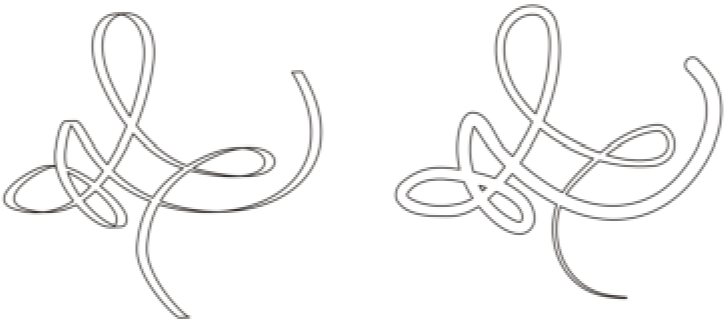
3 Enable the **Halo Options** check box.

4 Adjust any of the following settings:
- **Width** — lets you specify the width of the halo on each side of the line
- **Scale with outline** 🔒 — lets you lock the original width ratio of the halo to the line or outline so the width of the halo is adjusted when you change the line or outline width, and vice versa
- **Color** — lets you change the color of the halo, or use the color of the page
- **Opacity** — lets you control the transparency of the halo and the visibility of objects underneath the halo by specifying a percentage value (with values less than 100 allowing underlying object areas to be visible)
- **Justification** — lets you specify the position of the halo in relation to the line or outline. This control is available only for callouts.

To remove a halo, select the line or outline, click the **Halo properties** button, and disable the **Halo Options** check box.

Calligraphic and preset lines

Corel DESIGNER lets you simulate the effect of a calligraphic pen when you draw lines. Calligraphic lines vary in thickness according to the direction of the line and the angle of the pen nib. By default, calligraphic lines appear as closed shapes drawn with a pencil. You can control the thickness of a calligraphic line by changing the angle of the line that you draw in relation to a specified calligraphic angle. For example, when the line that you draw is perpendicular to the calligraphic angle, the line is at the maximum thickness specified by the pen width. Lines drawn at the calligraphic angle, however, have little or no thickness.



An image drawn by using two different linear pattern lines: calligraphic lines (left), and flat preset lines (right).

You can use preset lines to create thick strokes of various shapes. After you draw a calligraphic or preset line, you can apply a fill to it. For information about applying fills, see "Fills" on page 487.

By using either a mouse or a pressure-sensitive pen and graphics tablet, you can create pressure-sensitive lines and brushstrokes that vary in thickness. Both methods result in lines with curved edges and varying widths along a path. For more information, see "Linear-pattern brushstrokes that respond to pen pressure, tilt, and bearing" on page 221. For information about using a pressure-sensitive pen on a graphics tablet, see the manufacturer's instructions. For information about choosing pen settings, see "Pressure-sensitive pens and devices" on page 229 and "Support for Real-Time Stylus (RTS) pen tablets and devices" on page 230.

To draw a calligraphic line

1 In the toolbox, click the **Calligraphic** tool, located on the **Linear Pattern** flyout.

2 Type a value in the **Calligraphic angle** box on the property bar.

3 Drag until the line is the shape you want.

You can also

Set the width of the line	Type a value in the **Stroke width** box on the property bar.
Smooth the edges of the line	Type a value in the **Freehand smoothing** box on the property bar.
Apply transformations to line thickness when scaling	Click the **Scale stroke with object** button on the property bar.
Hide the bounding box for drawing	Click the **Bounding box** button on the property bar.

The width you set is the maximum line width. The angle of the line you draw in relation to the calligraphic angle determines the line's actual width.

You can also access calligraphic lines by clicking **Effects** ▶ **Linear patterns** and specifying the settings that you want in the **Linear patterns** docker.

To draw a preset line

1 In the toolbox, click the **Linear pattern preset** tool, located on the **Linear Pattern** flyout.

2 Choose a line shape from the **Preset stroke** list box on the property bar.

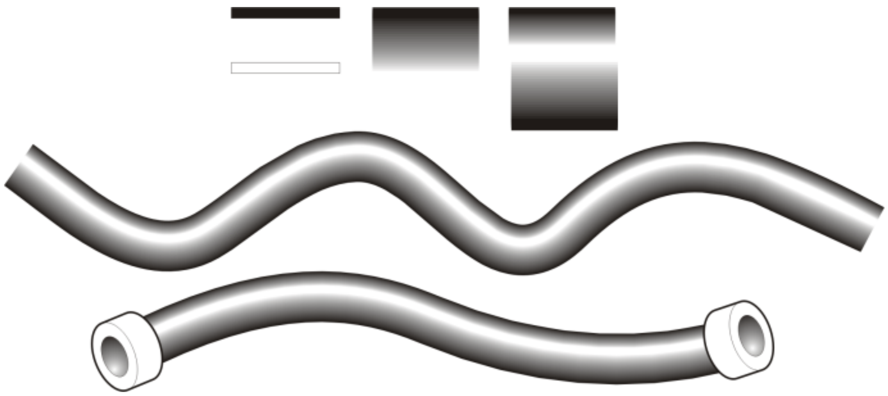
3 Drag until the line is the shape you want.

You can also

Set the width of the line	Type a value in the **Stroke width** box on the property bar.
Smooth the edges of the line	Type a value in the **Freehand smoothing** box on the property bar.
Apply transformations to line thickness when scaling	Click the **Scale stroke with object** button on the property bar.
Hide the bounding box for drawing	Click the **Bounding box** button on the property bar.

Linear-pattern brushstrokes

Corel DESIGNER offers a diverse range of preset linear-pattern brushstrokes, from strokes with arrowheads to pattern-filled designs, catering to your specific needs. The brush marks of linear-pattern strokes are vector objects that can be scaled to any size without compromising quality. Additionally, you have precise control over shapes, making it easy to edit and modify brushstrokes with accuracy.



A linear-pattern brushstroke: (1) vector path; (2) vector brush mark

When you draw a preset brushstroke, you can specify some of its attributes. For example, you can change the width of a brushstroke and specify its smoothness.

You can also create custom brushstrokes by using an object or a group of vector objects. When you create a custom brushstroke, you can save it as a preset.

To apply a preset linear-pattern brushstroke

1. In the toolbox, click the **Linear pattern brush** tool, located on the **Linear Pattern** flyout.
2. Choose a brush category from the **Category** list box on the property bar.
3. Choose a brushstroke from the **Brushstroke** list box on the property bar.
4. Drag until the stroke is the shape you want.

You can also

Set the width of the stroke	Type a value in the **Stroke width** box on the property bar.
Smooth the edges of the stroke	Type a value in the **Freehand smoothing** box on the property bar.
Apply transformations to stroke thickness when scaling	Click the **Scale stroke with object** button on the property bar.
Hide the bounding box for drawing	Click the **Bounding box** button on the property bar.

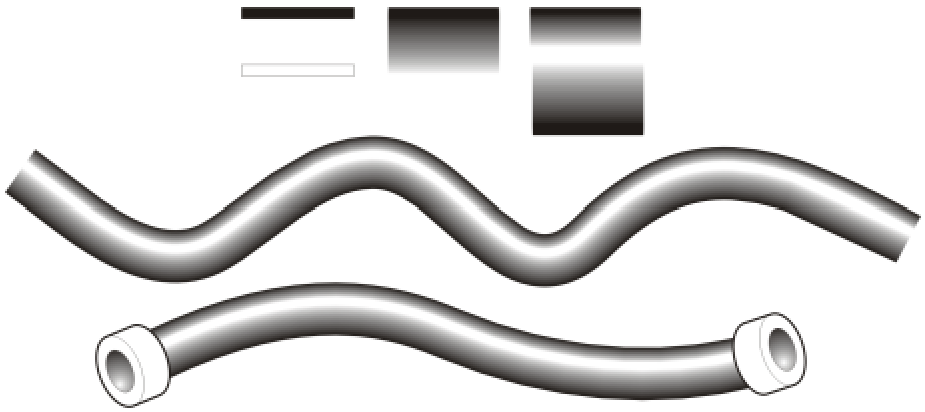
If you have access to a brushstroke that is not listed in the **Brushstroke** list box, you can apply it by clicking the **Browse** button on the property bar, and locating the brushstroke file.

To create a custom linear-pattern brushstroke

1. Select an object or a set of grouped objects.
2. Click the **Linear pattern brush** tool.
3. Click the object or grouped objects.
4. Click the **Save linear pattern stroke** button on the property bar.

5 Type a filename for the brushstroke.

6 Click **Save**.

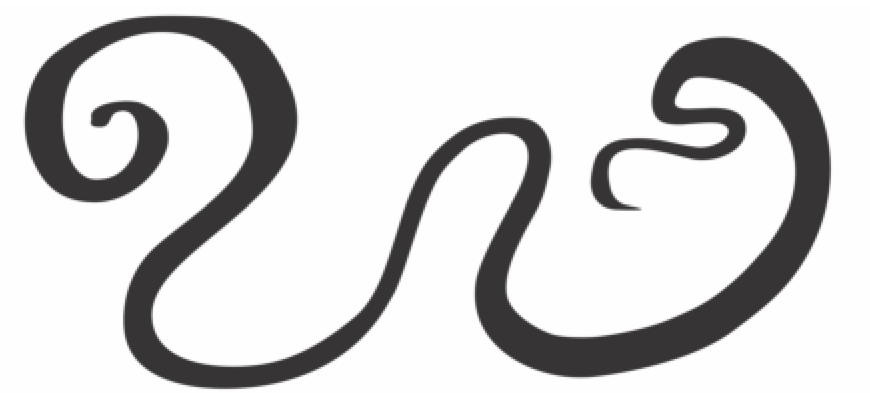


Example of a custom linear pattern brushstroke

You can also create custom brushstrokes by clicking **Window** ▸ **Linear patterns** and specifying the settings that you want in the **Linear patterns** docker.

Linear-pattern brushstrokes that respond to pen pressure, tilt, and bearing

You can apply brushstrokes that respond to pen pressure, tilt, and bearing provided your stylus or pen supports these features. Pen pressure lets you vary the size of the brush nib. Pen tilt lets you vary the flatness of the brush nib, and pen bearing lets you vary the rotation of the brush nib.



The Expression tool lets you vary brushstroke appearance by using the pressure, tilt, and bearing of your stylus.

You can use pen pressure, tilt, and bearing at the same time, or you can use only one or two of these features. For example, you can use pen pressure to vary the size of the brush nib, but disable pen tilt so that the flatness of the brush nib does not change. You can set a fixed value for pen tilt to flatten the nib. Disabling pen pressure lets you set a fixed nib size. Disabling pen bearing lets you use a nib of fixed rotation.

To apply a linear-pattern brushstroke that responds to pen pressure, tilt, and bearing

1 In the toolbox, click the **Expression** tool, located on the **Linear Pattern** flyout.

2 Make sure the following buttons on the property bar are enabled:

- **Pen pressure** — lets you vary the size of the brush nib. If you are using the mouse, press the **Up arrow** or **Down arrow** to simulate changes in pen pressure and change the width of the stroke.
- **Pen tilt** — lets you vary the flatness of the nib
- **Pen bearing** — lets you vary the rotation of the brush nib

3 Drag until the stroke is the shape you want.

You can also

Change the width of the stroke	Type a value in the **Stroke width** box on the property bar.
Change the stroke width when scaling the object	Click the **Scale stroke with object** button on the property bar.

The width you set represents the stroke's maximum width. The amount of pressure you apply determines the actual size of the brush nib.

You can use pen tilt and pen bearing to vary brushstrokes only if your stylus or pen supports these features.

To use a brush nib of fixed width, flatness, or rotation

1 In the toolbox, click the **Expression** tool .

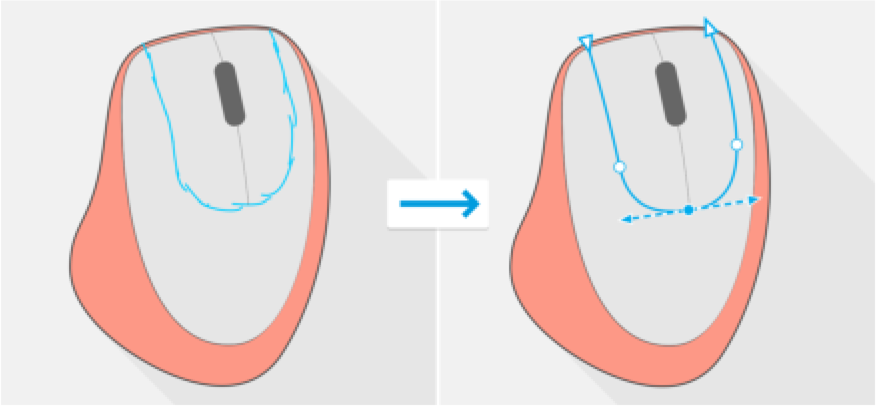
2 Perform a task from the following table.

To	Do the following
Set the size of the brush nib	Click the **Pen pressure** button on the property bar to disable it. Type a value in the **Stroke width** box.
Flatten the brush nib by using a fixed value for pen tilt	Click the **Pen tilt** button on the property bar to disable it. Type a value in the **Tilt angle** box. Use a value between 15 and 90 degrees.
Rotate the brush nib by using a fixed value for pen bearing	Click the **Pen bearing** button on the property bar to disable it. Type a value in the **Bearing angle** box.

LiveSketch

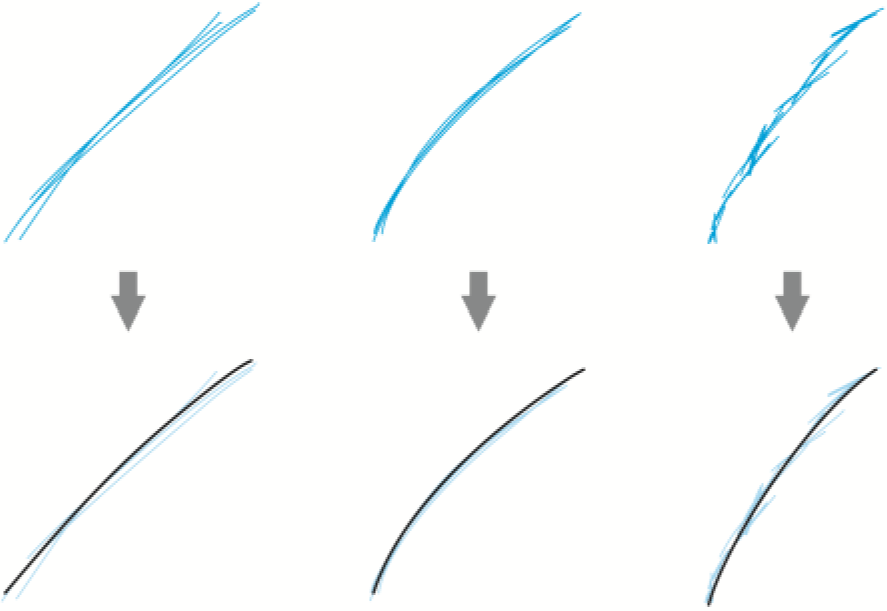
The **LiveSketch** tool offers the simplicity and speed of freehand sketching combined with intelligent stroke adjustment and vector drawing. As you sketch, Corel DESIGNER analyses the properties, temporal order, and spacial proximity of your input strokes, adjusts them, and converts them into Bézier curves.

Perfect for quick sketches and drawings, the **LiveSketch** tool speeds up your workflow and allows you to focus on the creation process. Instead of being preoccupied with nodes and handles and switching between tools, you can let your creativity flow and achieve the desired result quickly and effectively. There is no need to scan your sketches and trace them any more. You can sketch out your design concepts and ideas using vector curves right from the get-go.



The LiveSketch tool lets you capture design concepts using hand-drawn vector curves.

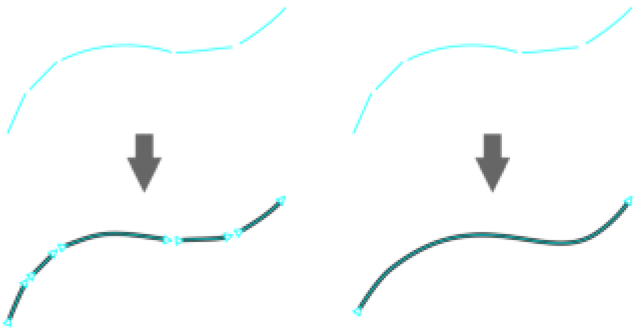
Corel DESIGNER supports the most common drawing styles: discrete overlapping strokes, folded strokes (scribbling back and forth across the surface, with lines doubling back on each other), chicken scratch (drawing short lines rapidly one after the other to build long lines and large forms).



Strokes before (top) and after (bottom) stroke adjustment: discrete overlapping strokes (left), folded strokes (middle), chicken scratch (right)

To make the most of the **LiveSketch** tool, use a stylus and customize Corel DESIGNER to fit your sketching style.

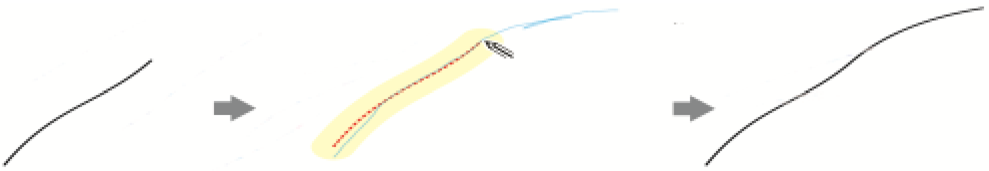
You can specify the time it takes to activate stroke adjustment after you draw one or more strokes. For example, if you set the timer to one second and make a few strokes, stroke enhancement will take effect one second after you finish drawing the strokes. The timer creates a temporal window within which the discrete strokes that you make are analyzed and converted into curves. Experiment with the timer to find a setting that best matches your sketching speed and style. Set a short delay time to create your curves right away and develop a sketching cadence. Alternatively, increase the delay time to 5 seconds and take advantage of the live preview to see your input strokes and build upon them.



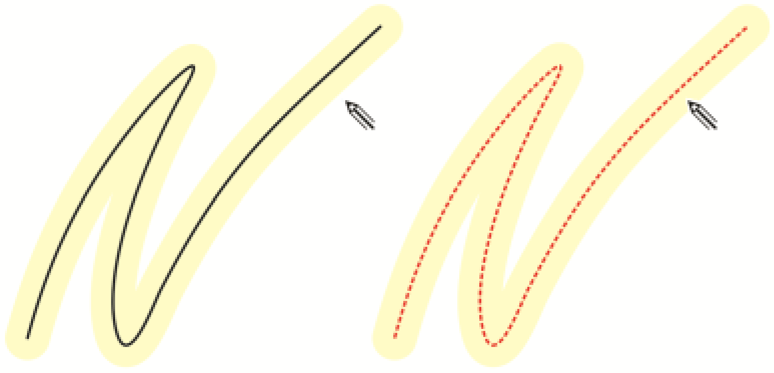
With the timer set to 0 milliseconds (left), successive strokes are converted into discrete curves. With the timer set to 1 second (right), successive strokes are joined into a single curve.

You can reset the timer and adjust the strokes before the specified time has elapsed. You can also delete strokes before they have been adjusted.

As your composition progresses, you may want to re-draw existing lines to change their position and shape or simply to refine them. Corel DESIGNER lets you modify existing curves by including them into your sketch as new input strokes. You can specify the width of the editable area around previously drawn curves. When you sketch within this area, the existing curves are processed along with the other input strokes and are readjusted; when you sketch outside the specified distance, your input strokes are added as new objects.

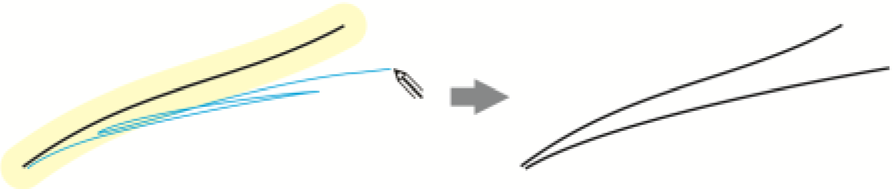


An existing stroke (left); A new stroke (in blue) is created within the proximity of the existing stroke (middle); The existing stroke is extended and readjusted (right.)



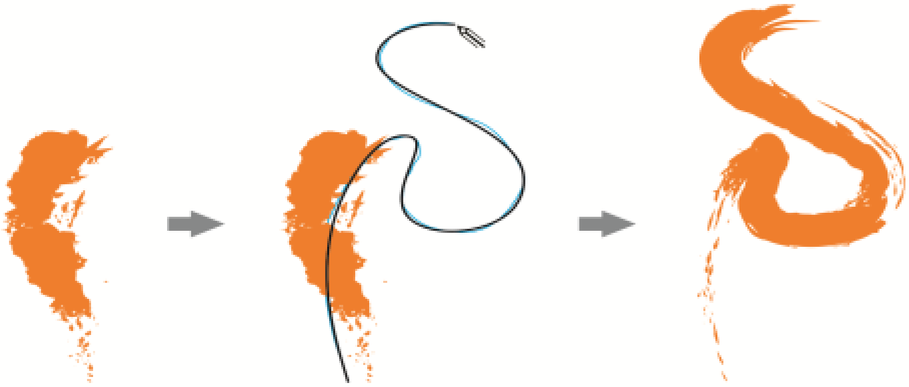
When you move the pointer inside the editable area of an existing curve, the curve is highlighted to indicate that you can modify it.

If you need to sketch very close to existing lines or draw over strokes to reinforce them, you can disable proximity-based stroke adjustment temporarily or permanently so that strokes are added as separate objects.



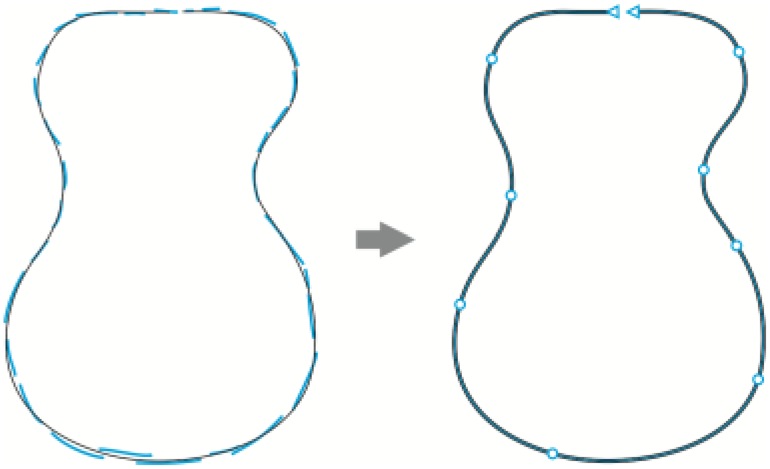
Disable proximity-based stroke grouping to keep your strokes as separate objects.

When you include an existing curve into a sketch, the resulting curve inherits the properties of the existing curve.



A curve created with the Linear Pattern Brush tool (left); The new stroke drawn with the LiveSketch tool is within the proximity threshold of the existing stroke (middle); The resulting stroke takes on the properties of the existing curve (right.)

At times, you may need to define the entire extent of a shape or an object with a single curve. It can be difficult, however, to maintain smooth lines for a long distance or over a long curve without lifting the stylus off the tablet or releasing the mouse button. Corel DESIGNER can help you work with continuous lines by creating a seamless curve from strokes that you draw within the specified time interval.

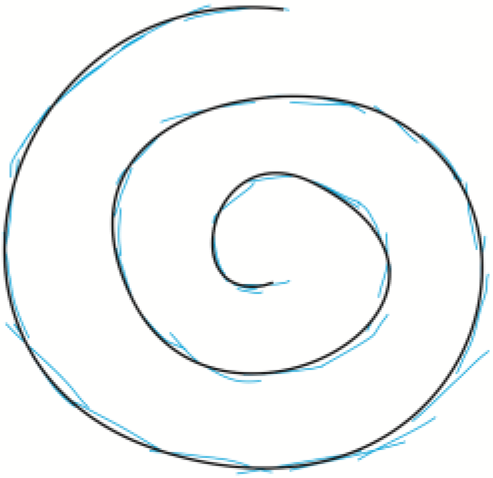


An example of an object created from strokes joined into a single curve.

Note that Corel DESIGNER processes only the input strokes that are within the specified delay time, so you may have to adjust the timer depending on your sketching speed.

As more and more of your sketch is laid down, and you start to improve the accuracy and appearance of the lines, you may need to erase existing curves or portions of curves. For more information about erasing Bézier curves, see "To erase an image area" on page 309.

By default, Corel DESIGNER shows a representation of the adjusted stroke while you are drawing. If you find the live preview too distracting, you can hide it.



In preview mode, Corel DESIGNER displays the adjusted stroke (in black) before the delay time has elapsed and the input strokes (in blue) have been processed.

You can control the amount of smoothing applied to curves.

To sketch with the LiveSketch tool

1. In the toolbox, click the **LiveSketch** tool.
2. Adjust any of the settings on the property bar.
3. Sketch in the document window.

You can also access the **LiveSketch** tool by pressing **S** on your keyboard.

To set a delay before input strokes are adjusted

- Move the **Timer** slider.

By default, the delay is 1000 milliseconds or 1 second. The minimum delay is 0 milliseconds; the maximum is 5 seconds.

Clicking a different tool before the specified delay time has elapsed implements stroke adjustment.

Press **Enter** to reset the timer and adjust the strokes before the delay time has elapsed.
Press **Esc** to delete an input stroke before it has been adjusted.

Setting a longer delay period gives you more time to manipulate your lines.

To readjust an existing curve

1 Click the **Include curves** toggle button on the property bar to enable it.

2 Move the **Distance from curve** slider to set the distance at which existing curves are included into a sketch as new input strokes.

3 Sketch over an existing stroke to modify it.

To disable proximity-based stroke adjustment temporarily, hold down **Shift** and make one or more strokes.

To disable proximity-based stroke enhancement permanently, click the **Include curves** toggle button on the property bar.

By default, the distance threshold is 5 pixels. The minimum value is 0 pixels; the maximum is 40 pixels.

To create a single curve from strokes

1 Click the **Create single curve** button on the property bar to allow input strokes to be converted into one continuous line.

2 Sketch in the document window.

For best results, set a longer delay time. Corel DESIGNER processes only strokes that are within the specified delay time.

To show or hide a preview of the resulting curve

- Click the **Preview mode** button on the property bar.

To control curve smoothness

- Type a value in the **Curve smoothing** box on the property bar.

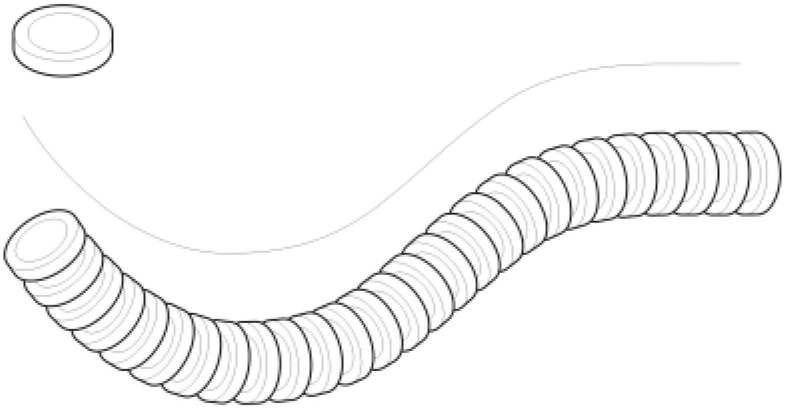
Higher values produce smoother curves.

Spray linear patterns along a line

Corel DESIGNER lets you spray a series of objects along a line. You can spray graphics, text, or imported bitmaps or symbols.

You can control how a sprayed line appears by adjusting the spacing between objects, so that they are closer or farther apart from each other. You can also vary the order of objects in the line. For example, if you are spraying a series of objects that includes a star, a triangle, and a square, you can change the spray order so that the square appears first, the triangle second, and the star third. The program also lets you shift the position of objects in a sprayed line by rotating them along the path, or by offsetting them in one of four different directions: alternating, left, random, or right. For instance, you can choose a left offset direction to align the sprayed objects to the left of the path.

You can also create a new spraylist with objects of your own.



The Linear pattern sprayer tool lets you repeat objects along a line.

To spray a line

1. Click the **Linear pattern sprayer** tool.
2. Choose a spray pattern category from the **Category** list box on the property bar.
3. Choose a spray pattern from the **Spray pattern** list box on the property bar.
   If the spraylist that you want is not listed, click the **Browse** button on the property bar and navigate to the folder where the file is located.
4. Drag to draw the line.

You can also

Adjust the number of objects sprayed at each spacing point	Type a number in the upper portion of the **Images per dab and image spacing** box on the property bar.
Adjust the spacing between dabs	Type a number in the lower portion of the **Images per dab and image spacing** box on the property bar.
Set the spray order	Choose a spray order from the **Spray order** list box on the property bar.
Adjust the size of spray objects	Type a number in the upper portion of the **Size of sprayed objects** box on the property bar.
Increase or decrease the size of the objects to be sprayed as they progress along the line	Type a number in the lower portion of the **Size of sprayed objects** box on the property bar.
Reset a spraylist to its saved settings	Click the **Reset values** button on the property bar.
Apply transformations to stroke thickness when scaling	Click the **Scale stroke with object** button on the property bar.
Hide the bounding box for drawing	Click the **Bounding box** button on the property bar.

Increasing the value for the size of the objects to be sprayed along the line causes objects to become larger as they are distributed along the path.

Spraylists that have more complex objects use more system resources. Lines that contain complex objects take longer to produce, and these objects increase the file size. Using symbols for each group in the list can help reduce file size and the demands on your system. For more information about creating symbols, see "Symbols" on page 411.

To rotate the objects to be sprayed

1 Select a spraylist.

2 Click the **Rotation** button on the property bar.

3 Type a value between zero and 360 in the **Angle of rotation** box.

If you want each object in the spraylist to rotate incrementally, enable the **Increment** check box, and type a value in the box.

4 Enable one of the following options:

- **Relative to path** — rotates objects in relation to the line
- **Relative to page** — rotates objects in relation to the page

5 Press **Enter**.

To offset the objects to be sprayed

1 Select a spraylist.

2 Click the **Offset** button on the property bar.

3 Enable the **Use offset** check box to offset objects from the path of the line sprayed.

If you want to adjust the offset distance, type a new value in the **Offset** box.

4 Choose an offset direction from the **Direction** list box.

If you want to alternate between the left and the right of the line, choose **Alternating**.

To create a new spraylist

1 Click **Effects** ▶ **Linear patterns**.

2 Select an object, a set of grouped objects, or a symbol.

3 Click the **Save** button in the **Linear patterns** docker.

4 In the **Create a new stroke** dialog box, enable the **Object sprayer** option.

5 Click **OK**.

6 Type a filename in the **File name** box.

7 Click **Save**.

Pressure-sensitive pens and devices

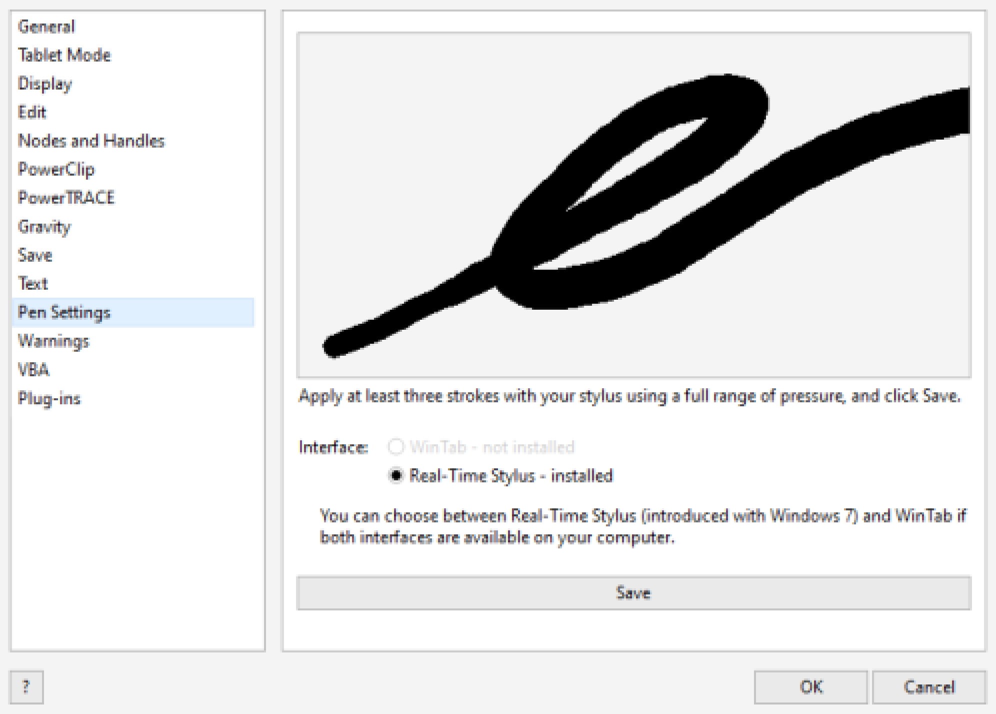
The following tools in Corel DESIGNER let you use the pressure of your device: **Expression**, **Roughen**, **Smudge**, **Eraser**, **Painterly Brush**, as well as the liquid tools.

In addition, you can vary brushstrokes by using pen tilt and pen bearing with the **Expression** tool, **Eraser**, **Painterly Brush**, **Roughen** and **Smudge** tools. Note that pen tilt and pen bearing can be used only if your pen or stylus supports these features.

You can also take full advantage of the pressure and tilt of your RTS-compatible pen tablet or device to control your brushstrokes. For more information, see "Support for Real-Time Stylus (RTS) pen tablets and devices" on page 230.

Pressure and pen settings

When you use a pressure-sensitive stylus or pen tablet with Corel DESIGNER, the amount of pressure that you apply controls the width of your strokes. Each person uses a different strength or pressure level in a stroke, and you can set the application to match your stroke strength by specifying pen settings. Proper pen settings are particularly useful if you have a light touch. If a light stroke leaves no trace, adjusting pen settings can increase sensitivity for specific tools. Abrupt changes in the width your brushstrokes shows that you need to adjust your pen settings on the **Pen Settings** page in the **Options** dialog box. Pen settings can be saved as presets to use later.



Apply at least three strokes with your stylus using a full range of pressure, and click Save.

Interface: ○ WinTab - not installed
● Real-Time Stylus - installed

You can choose between Real-Time Stylus (introduced with Windows 7) and WinTab if both interfaces are available on your computer.

You can adjust pen settings to match your stroke strength.

Tilt and bearing

Pen tilt lets you vary the flatness of the nib. If you do not want nib flatness to vary, you can disable pen tilt, and specify a fixed value for tilt angle to determine the nib flatness. Pen bearing lets you use the direction in which the stylus is tilted to vary nib rotation. You can disable pen bearing, and set a fixed value for the bearing angle to rotate the nib.

To adjust pen settings

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 Click **Pen Settings**.

3 Using your stylus or digital pen, apply at least three strokes, building from the lowest to the highest pressure.

To save the settings as a preset, click **Save**.

Support for Real-Time Stylus (RTS) pen tablets and devices

Corel DESIGNER includes support for the Real-Time Stylus (RTS) interface, which was introduced with Windows 7. You can take full advantage of the pressure and tilt of your RTS-compatible pen tablet or device to control your brushstrokes.

If you have a Wacom-compatible graphics tablet or device, you can still use the WinTab interface for optimal results.

You can now take full advantage of the pressure and tilt of your RTS-compatible pen tablet.

To choose a pen tablet interface

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. Click **Pen Settings**.
3. Choose one of the following tablet options:
    - **WinTab** — recommended for Wacom-compatible pen tablets or devices
    - **Real-Time Stylus** — recommended for pen tablets or devices that use the RTS interface of Windows 7 or later versions

Corel DESIGNER™ 2026

Draw shapes

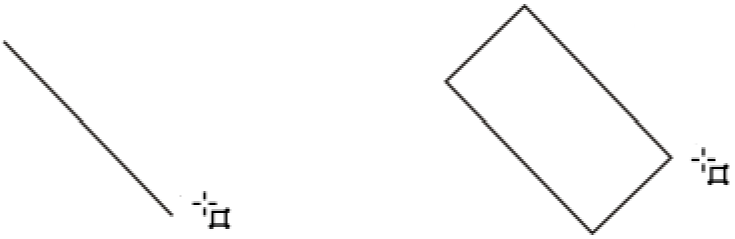
Corel DESIGNER lets you draw basic shapes, which you can modify using special effects and reshaping tools.

This section contains the following topics:

- “Rectangles and squares” (page 233)
- “Ellipses, circles, arcs, and wedges” (page 236)
- “Polygons and stars” (page 239)
- “Grids” (page 240)
- “Predefined shapes” (page 241)
- “Draw well and thread shapes” (page 241)
- “Draw cylinders and prisms” (page 246)
- “Use shape recognition” (page 247)

Rectangles and squares

Corel DESIGNER lets you draw rectangles and squares. You can draw a rectangle or square by dragging diagonally with the **2-point rectangle** tool or by specifying the width and height with the **3-point rectangle** tool. The **3-point rectangle** tool lets you quickly draw rectangles at an angle.

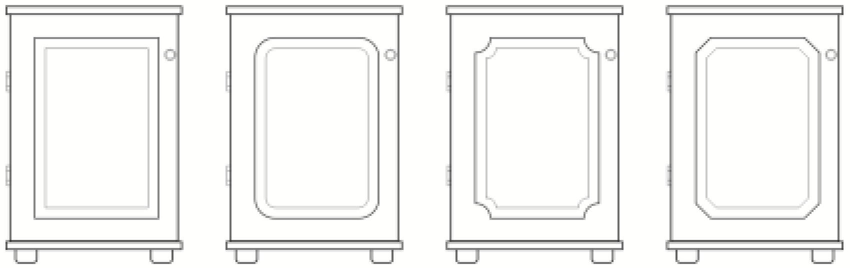


You can create a 3-point rectangle by first drawing its baseline and then drawing its height. The resulting rectangle is angled.

You can also draw a rectangle or square with rounded, scalloped or chamfered corners. You can modify each corner individually or apply the changes to all corners. In addition, you can specify that all corners scale relative to the object. You can also specify the default corner size for drawing rectangles and squares.

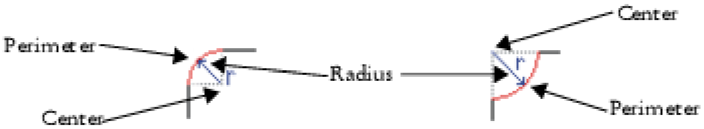
Understanding rounded, scalloped, and chamfered corners

Rounding produces a curved corner, scalloping replaces the corner with an edge that has a curved notch, and chamfering replaces the corner with a straight edge, also known as a bevel.



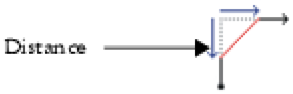
The cabinet doors have different styles applied to the corners. From left to right you can see standard corners with no changes, filleted corners, scalloped corners, and chamfered corners.

To draw rectangles or squares with rounded, scalloped, or chamfered corners, you need to specify the corner size. For rounding or scalloping a corner, the corner size determines the corner radius. The radius is measured from the curve's center to its perimeter. Higher corner size values produce more rounded corners or deeper scalloped corners.



From left to right, you can see the radius of a rounded corner and the radius of a scalloped corner.

The size value for chamfering a corner represents the distance from the original corner to the beginning of the chamfered edge. Higher values produce a longer chamfered edge.



For more information about modifying the corners of curve objects, such as lines, text, or bitmaps, see "Fillet, scallop, and chamfer corners" on page 315.

To draw a rectangle or square by dragging diagonally

To	Do the following
Draw a rectangle	In the toolbox, click the **Rectangle** tool. Drag in the drawing window until the rectangle is the size you want.
Draw a square	In the toolbox, click the **Rectangle** tool. Hold down **Ctrl**, and drag in the drawing window until the square is the size you want.

You can draw a rectangle from its center outward by holding down **Shift** as you drag. You can also draw a square from its center outward by holding down **Shift** + **Ctrl** as you drag.

To draw a 3-point rectangle

1. In the toolbox, click the **3-point rectangle** tool.
2. In the drawing window, point to where you want to start the rectangle, drag to draw the width, and release the mouse button.
3. Move the pointer to draw the height, and click.

   To adjust the size of the rectangle, type values in the **Object size** boxes on the **Transform** toolbar. To open the **Transform** toolbar, click **View** ▸ **Toolbars** ▸ **Transform**.

To constrain the angle of the baseline to a preset increment, known as constrain angle, hold down **Ctrl** as you drag. For information about changing the constrain angle, see "To constrain an object while drawing or editing" on page 148.

To draw a rectangle or square with rounded, scalloped, or chamfered corners

1. Click a rectangle or square.
2. Click one of the following buttons on the property bar:
   - **Round corner** — produces a curved corner
   - **Scalloped corner** — replaces a corner with an edge that has a curved notch
   - **Chamfered corner** — replaces a corner with a flat edge
3. Type values in the **Corner radius** boxes on the property bar.
4. Press **Enter**.

You can also

Apply the same changes to all corners	Click the **Edit corners together** button on the property bar.
Disable the scaling of corners relative to the object	Click the **Relative corner scaling** button on the property bar.

If you modify the corners of a rectangle or square and save it to a previous version of Corel DESIGNER, the shape may be converted to curves.

You can also modify the corners of a selected rectangle or square by clicking the **Shape** tool, clicking a corner option button on the property bar, and then dragging a corner node toward the shape's center. If you want to modify only one corner, hold down **Ctrl** as you drag.

To specify the default corner size for drawing rectangles and squares

1. Click **Tools** ▸ **Options** ▸ **Tools**.
2. In the **Tool Options** dialog box, click **Rectangle**.
3. In the **Rectangle corners** area, type values in the boxes.

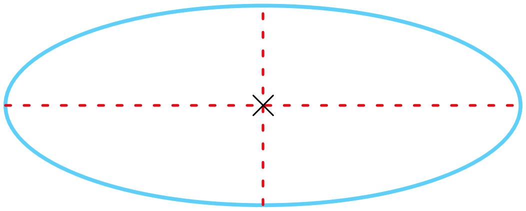
You can also	
Apply the same changes to all corners	Click the **Edit corners together** button 🔒.
Disable the scaling of corners relative to the object	Disable the **Scale corners** check box.

Ellipses, circles, arcs, and wedges

You can draw an ellipse by dragging diagonally or by specifying three points. You can also draw a circle by specifying three points, or you can specify the center and a point on the radius.

Another way to create an ellipse is to convert a curve object. The object to be converted must have a recognizable elliptical shape to be eligible.

An ellipse has a minor axis (shortest diameter) and a major axis (longest diameter). Often in technical illustration, you may need to align the minor axis of an ellipse to a line, with the major axis meeting the line at a 90° angle. You can do this by snapping a quadrant point of the ellipse to the line.



The minor axis of an ellipse is also known as the thrust axis. You can use a keyboard shortcut (**W**) to move an ellipse along its thrust axis.

Drawing an arc or wedge (pie shape) is similar to drawing a circle or an ellipse, except that you move the line end points around to create the shape.

To draw an ellipse or a circle

- In the toolbox, click the circle or ellipse tool you want to use.

To draw a	Do the following
3-point circle	Click the **3-point circle** tool. Drag to specify the centerline of the circle, move the pointer, and click to specify the third point.

To draw a	Do the following
Center-point circle	Click the **Center-point circle** tool . Click where you want to place the center, drag until the circle is the size you want, and release the mouse button.
Center-radius circle	Click the **Center-radius circle** tool . In the **Circle Radius** box on the property bar, type a value for the radius. Click where you want to place the center point.
2-point ellipse	Click the **2-point ellipse** tool . Drag diagonally until the ellipse is the size you want, and release the mouse button.
3-point ellipse	Click the **3-point ellipse** tool . Drag to specify the centerline of the ellipse, and release the mouse button. Move the pointer until the ellipse is the size and shape you want, and click.

When you draw a circle, holding down the constrain key while dragging constrains the shape to the current constrain angle. See "Constrain keys" on page 148 for more information. Holding down the constrain key while drawing an ellipse constrains the shape to a circle.

You can draw a two-point or three-point ellipse from its center outward by holding down the **Shift** key as you drag (if the constrain key is **Ctrl**).

To convert a curve to an ellipse

1 Select the curve object to convert.

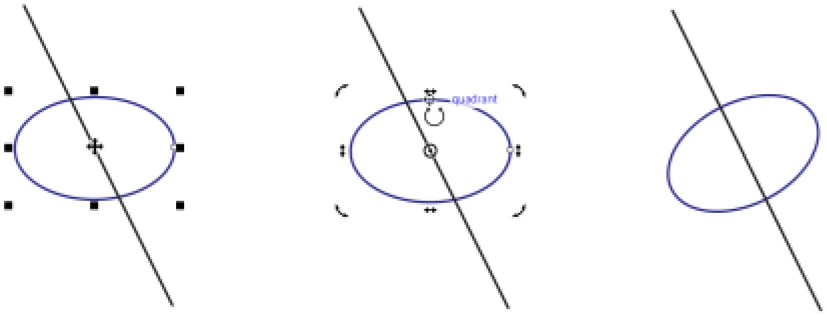
2 Click **Object** ▸ **Convert to ellipse**.

To align an ellipse to a line

1 Using the **Pick** tool , drag the ellipse by its center point and snap its center to the line.

2 Click the ellipse to display the rotation handles.

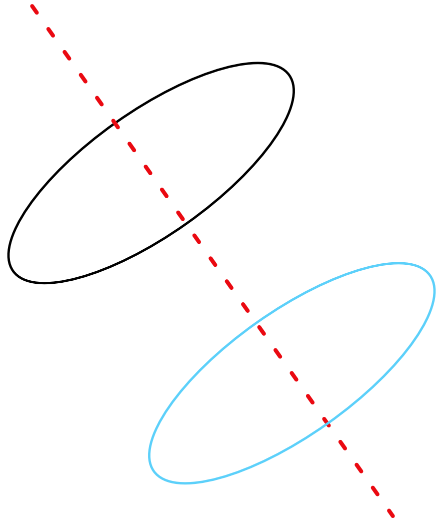
3 Select the quadrant node that is closest to the line, and move it until it snaps to the line.



From left to right: Snap the center of the ellipse to the line. Click to display the rotation handles, and move the quadrant point to snap to the line. Final result.

To move an ellipse along its thrust axis

- Using the **Pick** tool, drag the ellipse by its center while holding down **W**.



Moving an ellipse along its thrust axis.

You can select an ellipse together with another object and move both objects along the thrust axis of the ellipse. To do this, position the cursor on top of the ellipse, and hold down **W** while you drag.

To draw an arc or a wedge

- In the toolbox, click the circle or ellipse tool you want to use.

To draw	Do the following
An arc	Click the **Arc** button on the property bar. Drag in the drawing window until the arc is the shape you want.

To draw	Do the following
A wedge	Click the **Pie** button on the property bar. Drag in the drawing window until the wedge is the shape you want.

When you draw an arc, the ellipse or circle must have an outline.

You can change the direction of a selected arc or a wedge by clicking the **Geometric properties** button on the property bar and clicking **Change direction** button in the **Properties** docker.

Polygons and stars

Corel DESIGNER lets you draw polygons and two types of stars: perfect and complex. You can draw polygons and stars and then reshape them. For example, you can convert a polygon to a star by dragging its nodes, and you can change the number of sides on a polygon.

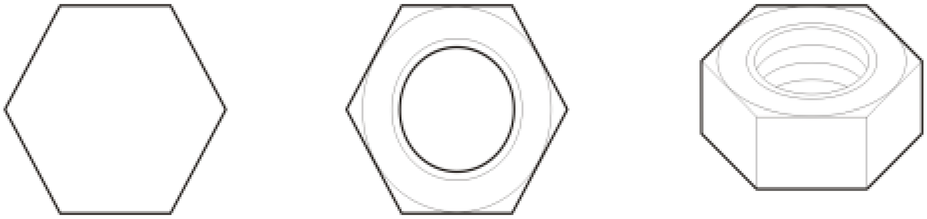
Perfect stars are traditional-looking stars and can have a fill applied to the entire star shape. Complex stars have intersecting sides and produce original results with a fill applied.

You can also draw a predefined star shape. For more information, see “To draw a predefined shape” on page 241.

To draw a polygon

1 Click the **Center-point polygon** tool .

2 Point to where you want the center, and drag in the drawing window until the polygon is the size you want.



Example of using a polygon to create a nut

You can change a polygon to a star by selecting the polygon with the **Shape** tool, clicking a node on one of the sides, and dragging toward the center of the polygon.

To draw a star

1 In the toolbox, click the **Star** tool .

2 Perform a task from the following table.

To	Do the following
Draw a perfect star	On the property bar, click the **Star** button, and drag in the drawing window until the star is the size you want.
Draw a complex star	On the property bar, click the **Complex star** button, and drag in the drawing window until the star is the size you want.

To reshape a polygon

To	Do the following
Reshape a polygon	Click the **Shape** tool, and click a node on the polygon. Drag the node to change the polygon’s shape.
Change the number of sides of a polygon	Select a polygon. Type a value in the **Points or sides** box on the property bar, and press **Enter**.

To modify a star

To	Do the following
Change the number of points on a star	Select a star, type a value in the **Points or sides** box on the property bar, and press **Enter**.
Reshape a star	Select a star, click the **Shape** tool, and drag a node on the star.

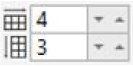
When you use the **Shape** tool to reshape a perfect star, the node movement is constrained. Also, you cannot add or delete nodes, or convert line segments to curves.

Grids

You can draw a grid and set the number of rows and columns. A grid is a grouped set of rectangles that you can break apart.

To draw a grid

1 In the toolbox, click the **Rectangle tools** button, and click the **Graph paper** tool.

2 Type values in the **Columns and rows** box  on the property bar.

3 Drag diagonally to draw the grid.

If you want to draw the grid from its center point outward, hold down **Shift** as you drag. If you want to draw a square grid, hold down **Ctrl** as you drag; if the grid has an equal number of rows and columns, the cells will be square as well.

To ungroup a grid

1 Select a grid by using the **Pick** tool .

2 Click **Object** ▸ **Ungroup**.

Predefined shapes

You can draw predefined shapes, such as basic shapes, arrows, and stars using the Perfect Shapes collection. Basic shapes, arrow shapes, and star shapes have glyphs which let you modify their appearance.

You can add text to the inside or outside of the shape. For example, you might want to put a label inside a flowchart symbol.

To draw a predefined shape

1 In the toolbox, click the **Common shapes** tool.

2 Open the **Perfect shapes** picker on the property bar, and click a shape.

3 Drag in the drawing window until the shape is the size you want.

Perfect Shapes can be modified like any other shapes.

To modify a predefined shape

1 Select a shape with a glyph.

2 Drag the glyph until the shape is modified the way you want.

The right-angle triangle, explosion, and flowchart shapes do not have glyphs.

To add text to a predefined shape

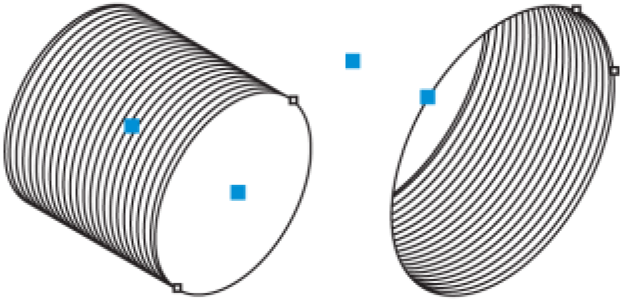
1 Click the **Text** tool .

2 Position the cursor inside the shape's outline until it changes to a text cursor box , and then click.

3 Type and format text inside the shape.

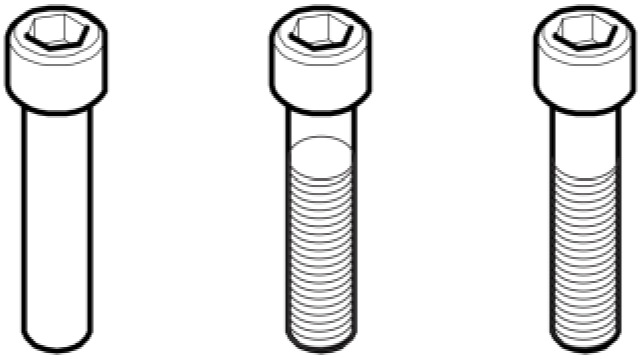
Draw well and thread shapes

You can draw thread and well shapes in projected view. These projected shapes are useful for creating illustrations of bolts, nuts, and threaded holes.



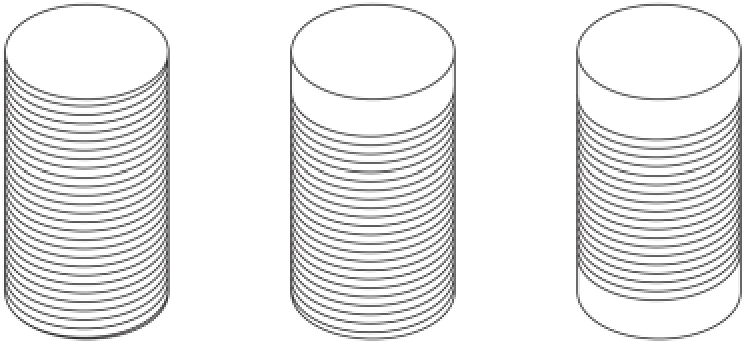
A thread shape and a well shape

You can draw thread and well shapes by starting from the center point of their ellipses or by specifying three points. With the 3-point method, you specify two points for the major axis of the ellipse and one for the length of the shape. The 3-point method is especially useful for adding threads to existing shapes because it uses the edges of the shape to define the thread diameter. For example, you can add threads to bolts, imported from XVL Studio or from CAD drawings, and you can remove the outer lines from the threads to prevent overlapping lines.



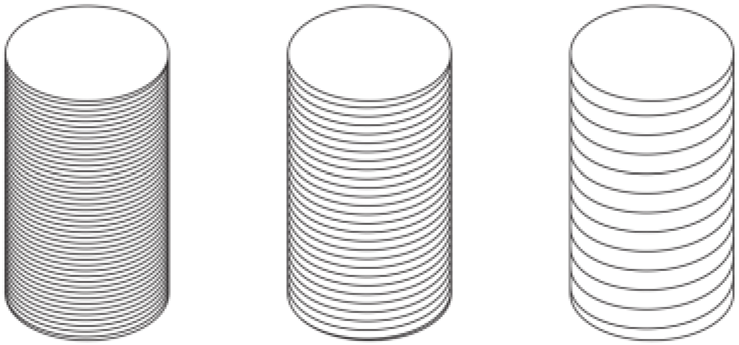
Left to right: An imported bolt; a thread shape is added; the outer lines of the thread shape are removed.

You can adjust the length and radius of the threads and wells by specifying values or by moving their control handles in the drawing window. You can set the distance from the first thread to the start of the object and the distance from the last thread to the end of the object.



From left to right: Default distance thread values, increased distance to the start of the object, increased distances to both start and end.

You can also adjust the pitch, which is the distance in projected space from one thread to the next. Alternatively, you can adjust the number of threads per inch.



Thread shapes with different pitch values

You can remove the outer lines (border) from thread and well shapes. After removing the outer lines, you can still adjust the properties of thread and well shapes.

To draw a thread shape from the center point of its ellipse

1 Click the **Thread** tool .

2 Click the **Center-Point Thread** button on the property bar.

3 Drag in the drawing window to set the radius of the shape, then move the pointer to set the length, and click.

To add a thread to a shape by specifying three points

1 Click the **Thread** tool in the toolbox.

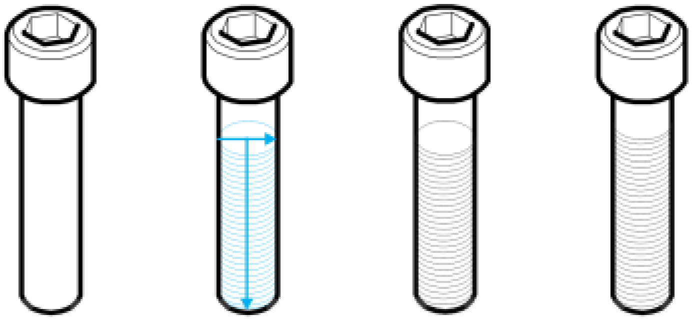
2 Click the **3-Point Thread** button on the property bar.

3 Snap the pointer to an edge gravity source on the side of the shape where you want the major axis of the ellipse to start.

4 Drag to the opposite side of the shape, and release the mouse button when the perpendicular gravity source is displayed.

5 Drag until the preview reaches the point where you want the thread to end, and click.

6 To remove overlapping lines, click the **Remove Border** button on the property bar.



Adding a thread shape to an imported bolt

To draw a well shape from the center point of its ellipse

1 Click the **Well** tool.

2 Click the **Center-Point Well** button on the property bar.

3 Drag in the drawing window to set the radius of the shape, then move the pointer to set the length, and click.

To draw a well shape by specifying three points

1 Click the **Well** tool.

2 Click the **3-Point Well** button on the property bar.

3 Click in the drawing window where you want the major axis of the ellipse to start, drag to where you want the axis to end and release the mouse button.

4 Move the pointer to set the length of the shape, and click.
If you are adding the well shape to an existing shape, click the **Remove Border** button on the property bar to remove overlapping lines.

To modify a thread or well shape

1 Click one of the following tools:

- **Thread**
- **Well**

2 Click the projected shape, and perform any of the following tasks.

To	Do the following
Set the radius	Type a value in the top portion of the **Radius and length** box on the property bar.
Set the length	Type a value in the bottom portion of the **Radius and length** box on the property bar.

To	Do the following
Set the pitch of a thread or well shape	Click the **Pitch** button MM on the property bar, and type a value in the **Pitch** box. Pitch values are in millimeters.
Set the number of threads per inch for a thread or well shape	Click the **Threads per inch** button TPI on the property bar, and type a value in the **Threads per inch** box.
Set the distance between the start of a well or thread shape and the first thread	Type a value in the top portion of the **Distance from start or end** box.
Set the distance between the end of a well or thread shape and the last thread	Type a value in the bottom portion of the **Distance from start or end** box.
Hide or show the outer lines of a thread or well shape	Click the **Remove Border** button .

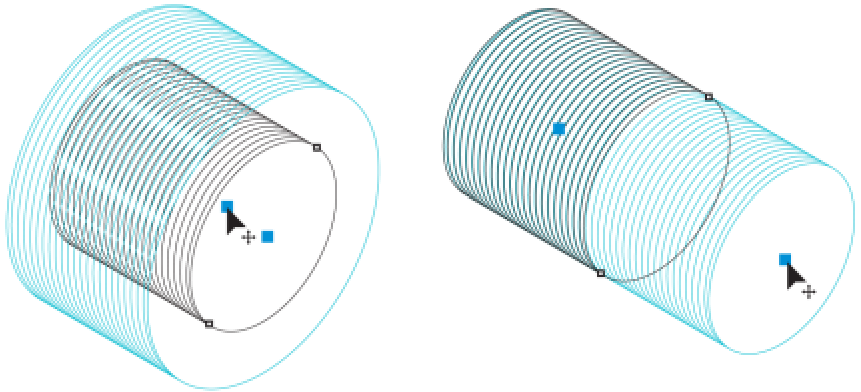
The radius, length, and distance values are applied in projected space.

To adjust a thread or well shape by using control handles

1 Using a projected shape tool, click the shape to display the control handles.

2 Point to a control handle, and when the cursor changes to an arrow, perform any of the following tasks:

To	Do the following
Adjust the shape radius	Drag the radius control handle.
Adjust the shape length	Drag the length control handle.

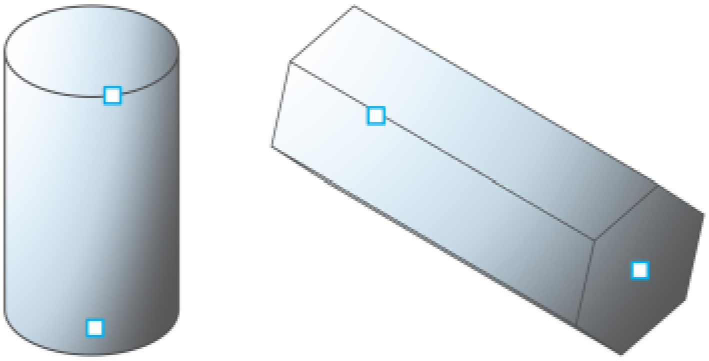


Using control handles to adjust the radius (left) and length (right) of a thread shape

Draw cylinders and prisms

You can draw cylinders and prisms in projected view. You can adjust the length and radius of these projected shapes by specifying values or by moving their control handles in the drawing window.

With prisms, you can specify the number of sides of the base faces.



Examples of a cylinder and a prism. Control handles let you adjust the length and radius of the shapes.

To draw a cylinder or prism

1 Click one of the following tools:
   - **Cylinder**
   - **Prism**

2 Drag in the drawing window to set the radius of the shape, then move the pointer to set the length, and click.

To modify a cylinder or prism

1 Click one of the following tools:
   - **Cylinder**
   - **Prism**

2 Click the projected shape, and perform any of the following tasks.

To	Do the following
Set the radius	Type a value in the top portion of the **Radius and length** box on the property bar.
Set the length	Type a value in the bottom portion of the **Radius and length** box on the property bar.
Specify the number of sides of the base faces of a prism	Type a value in the **Sides** box.

The radius, length, and distance values are applied in projected space.

To adjust a cylinder or prism by using control handles

1 Using the **Cylinder** or **Prism** tool, click the shape to display the control handles.

2 Point to a control handle, and when the cursor changes to an arrow, perform any of the following tasks:

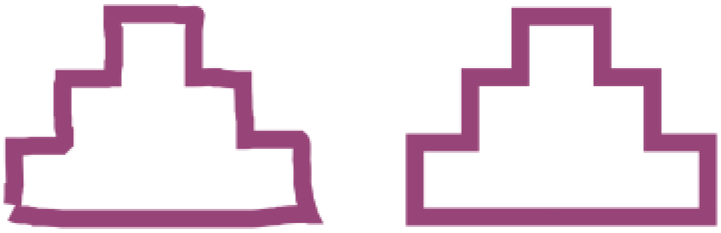
To	Do the following
Adjust the shape radius	Drag the radius control handle. **Tip**: You can also drag the handle to rotate the prism.
Adjust the shape length	Drag the length control handle.

Use shape recognition

You can use the **Smart drawing** tool to draw freehand strokes that can be recognized and converted to basic shapes. Rectangles and ellipses are translated to native Corel DESIGNER objects; trapezoids and parallelograms are translated to Perfect Shapes objects; lines, triangles, squares, diamonds, circles, and arrows are translated to curve objects. If an object is not converted to a shape, it is smoothed. Objects and curves drawn with shape recognition are editable. You can set the level at which Corel DESIGNER recognizes shapes and converts them to objects. You can also specify the amount of smoothing applied to curves.

You can set the length of time to elapse between drawing the shape and the implementation of shape recognition. For example, if the timer is set to one second and you draw a circle, shape recognition takes effect one second after you draw the circle and release the mouse button.

You can make corrections as you draw. You can also change the thickness and line style of a shape that was drawn using shape recognition.



Shapes created with the Smart drawing tool are recognized and smoothed.

To draw a shape or line by using shape recognition

1 Click the **Smart drawing** tool .

2 Choose a recognition level from the **Shape recognition level** list box on the property bar.

3 Choose a smoothing level from the **Smart smoothing level** list box on the property bar.

4 Draw a shape or line in the drawing window.

To set shape recognition delay

1 Click **Tools** ▸ **Options** ▸ **Tools**.

2 In the **Tool Options** dialog box, click **Smart Drawing**.

3 Move the **Drawing assistance delay** slider.

The slider moves in increments of 0.25 seconds; the maximum delay is 2 seconds.

To make a correction while using shape recognition

- Before the recognition delay has elapsed, hold down **Shift**, and drag over the area that you want to erase. Release **Shift** to continue drawing.

  You must start erasing the shape or line from the last point drawn.

If you are drawing a freehand shape consisting of several curves, you can delete the last curve drawn by pressing **Esc**.

To change the outline thickness of an object drawn with shape recognition

1 Click the **Smart drawing** tool.

2 Click the shape.

3 From the **Outline width** list box on the property bar, choose an outline thickness.

When lines drawn with the **Smart drawing** tool overlap, the outline thickness is determined by the average.

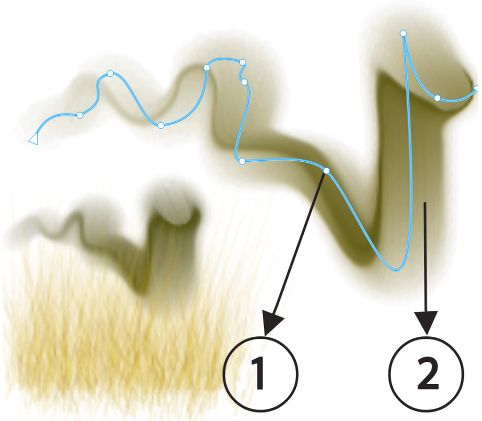
You can change the line style of a shape drawn with shape recognition. For more information, see “To specify line and outline settings” on page 207.

Corel
DESIGNER™ 2026

Painterly brushstrokes

Painterly brushes combine the unique expressive qualities of pixel painting with the precision of vector editing, opening a world of creative possibilities for artists. Painterly brushes address a diverse spectrum of graphic design needs, making them an indispensable tool for users at various levels of expertise. Whether you are adding simple decorations to occasional projects or bringing complex artistic concepts to life, these versatile brushes offer a drawing experience that encourages innovation and self-expression in every design pursuit.

The pixel-based brush marks of Painterly brushes replicate the look and feel of traditional art mediums like paint, pastels, and pencils, making them ideal for adding brush effects and realistic textures to vector designs and creating organic and natural-looking artwork. What is more, the pixel brushstrokes are controlled by vector curves, allowing for easy editing and manipulation of lines and shapes.



A Painterly brushstroke: (1) vector curve; (2) pixel brush mark

Before you begin drawing, set up your document with your final output in mind. Considering that the brush marks produced by Painterly brushes are bitmap images, it's essential to choose units of measurement, dimensions, and resolution that align with your intended output — whether for print, digital display, or another medium. For high-resolution printing, ensure that the document rendering resolution is 300 dpi or higher. For more information about bitmap resolution, see “Bitmap dimensions and resolution” on page 831.

Corel DESIGNER also lets you apply brushstrokes with vector brush marks. For more information, see “Linear-pattern brushstrokes” on page 219.

This section contains the following topics:

- "Painterly Brush tool and stylus input" (page 250)
- "Explore Painterly brushes" (page 252)
- "Acquire more brushes" (page 256)
- "Apply, undo, and clear brushstrokes" (page 257)
- "Customize the pixel brush marks of Painterly brushes" (page 258)
- "Edit the vector curves of Painterly brushes" (page 269)
- "Reference: Painterly brushstrokes" (page 269)

Painterly Brush tool and stylus input

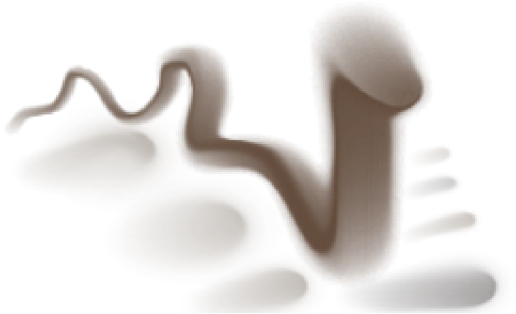
Overall, a stylus provides superior control and interactivity compared to a mouse, ensuring a responsive drawing experience by seamlessly synchronizing the movements of your hand and brush. While a mouse is constrained to a flat, two-dimensional surface, a tablet stylus can detect the nuanced motions of your wrist, hand, and arm, delivering a genuine feel, increased accuracy, and precise control in the creative process.

Corel DESIGNER lets you produce realistic brushstrokes that fade in and out; change size, transparency, and angle based on stylus input data such as pressure, tilt, bearing, and direction. Just as real-life brushes exhibit diverse responses to factors such as pressure, tilt, and bearing — some are more sensitive to these changes, while others may not respond at all — Painterly brushes incorporate brush dynamics that adapt to varying levels of pressure, tilt, and bearing. For example, when using the **Worn Square Pastel** style from the **Pastels and Chalks** category, pressure influences transparency rather than width. In contrast, when using the **Tapered Brush** and **Thin Detail Brush** styles from the **Inks** category, pressure affects width rather than transparency. Additionally, pressure has no effect on the **Large Scumble** style from the **Watercolor category**.

Note that only styluses with pressure sensitivity and other advanced controls offer greater precision over Painterly brushstrokes.

Pressure

Many brushes respond to stylus pressure. Pen pressure lets you vary brush size and transparency.

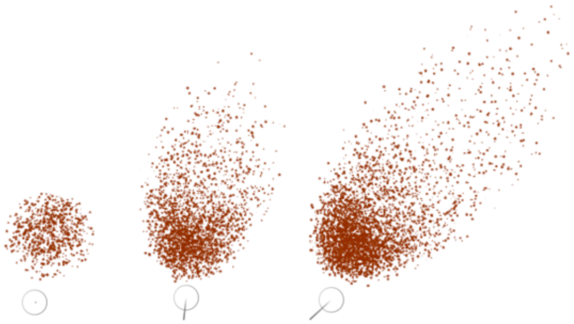


When you use a pressure-sensitive stylus or pen tablet, the amount of pressure that you apply controls the transparency and width of your strokes.

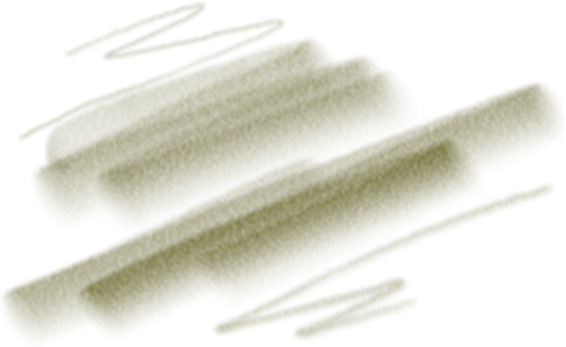
Each brush exhibits unique pressure sensitivity characteristics — some brushes adjust size in response to pressure, some modulate transparency, and others integrate both effects. The specific behavior depends on the brush type. Many brushes aim to emulate traditional art materials; for instance, an acrylic brush may alter size with varying pressure, while a chalk brush adjusts transparency.

Tilt

Some brush styles react to stylus tilt (how close to vertical the stylus is held). Pen tilt lets you vary the flatness of the brush nib.



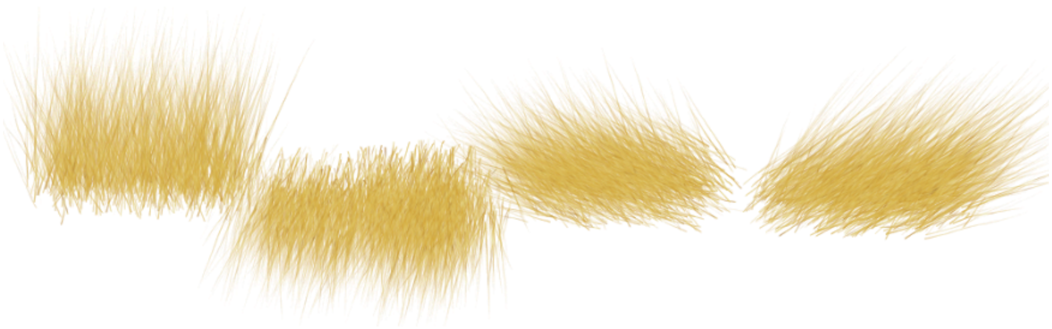
An example of an airbrush style that reacts to tilt. (left) The stylus is perpendicular to the tablet, (middle and right) varying degrees of tilt produce different marks.



The pencil mark varies in width as you change the tilt of the stylus. When you hold the stylus straight up, you get a fine line; as you start to tilt the stylus, the line gets thicker.

Bearing

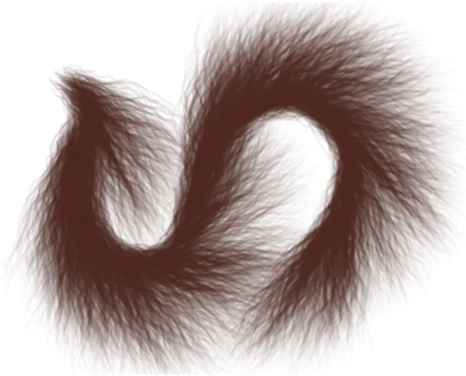
Pen bearing (the compass direction in which the stylus is pointing) lets you use the direction in which the tilted stylus is rotated to vary brush marks.



Examples of brushstrokes that are affected by pen bearing

Direction

Brushstrokes can respond to the direction in which the stylus is moving.



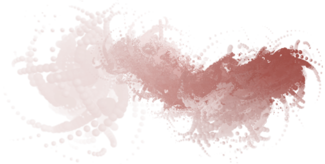
As you change the stroke path, the fur hairs change direction.

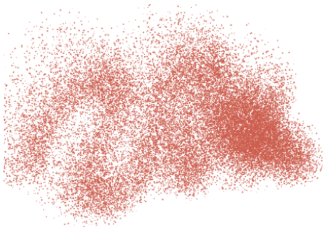
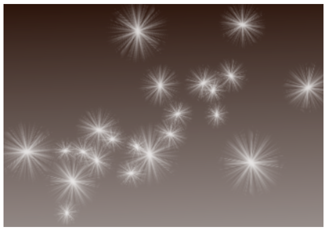
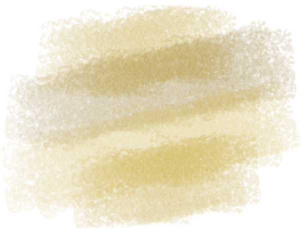
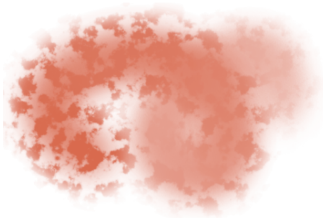
For information about adjusting pen settings, see “Pressure-sensitive pens and devices” on page 229. For information about support for Real-Time Stylus (RTS) pen tablets and devices, see “Support for Real-Time Stylus (RTS) pen tablets and devices” on page 230.

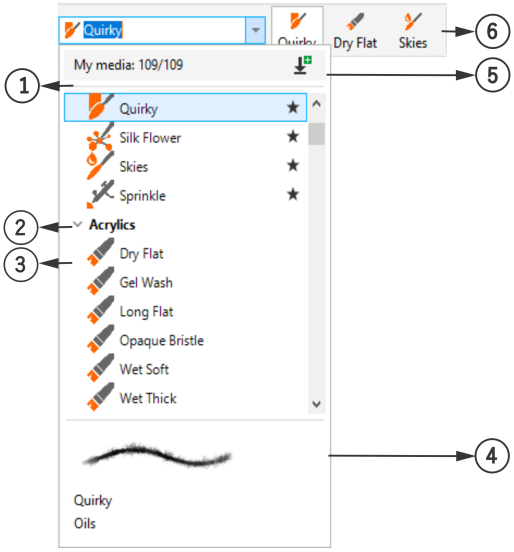
Explore Painterly brushes

Corel DESIGNER offers a wide selection of preset Painterly brushes, which cater to diverse artistic preferences and techniques. Spanning from the luxurious textures of oils and the versatility of acrylics to the graceful flow of watercolors and the intricate detailing of airbrushing, this collection includes not only traditional dry mediums like pencils, pastels, chalks, and markers but also features digital effects and physics-inspired particle brushes generating captivating lines and patterns that evolve as they traverse the canvas.

Brushes are organized into categories based on common characteristics and attributes. For example, **Pencils** include brushes that simulate pencil strokes, **Charcoal** comprises brushes replicating charcoal drawing techniques. Categories in Corel DESIGNER include:

Category	Description	Example
Favorites	The **Favorites** category, located at the top of the brush list, displays your favorite brushes. By default, it includes suggested brushes from various categories if you haven't selected any favorites.	
Acrylics	Emulate the thick and vibrant textures of acrylic painting	

Category	Description	Example
Airbrushes	Apply fine sprays of color, which mirror the feel of a real airbrush in action	
Charcoal	Recreate the textured look and depth of charcoal	
Digital Effects	Offer a range of digital effects, such as glow and dust, adding versatility to your creative projects	
Fluid	Produce smooth brush marks with a bolder and more revealing paper grain that's visible across the entire brushstroke. Some styles are perfect for revealing shape and structure, with enhanced grain rendering and a wet, oily feel, while others produce tighter, polished airbrush marks.	
Glazing	Apply transparent glazes and layered effects	


Quirky
Quirky
Dry Flat
Skies
6
My media: 109/109
5
1
Quirky
Silk Flower
Skies
Sprinkle
2
Acrylics
3
Dry Flat
Gel Wash
Long Flat
Opaque Bristle
Wet Soft
Wet Thick
4
Quirky
Oils

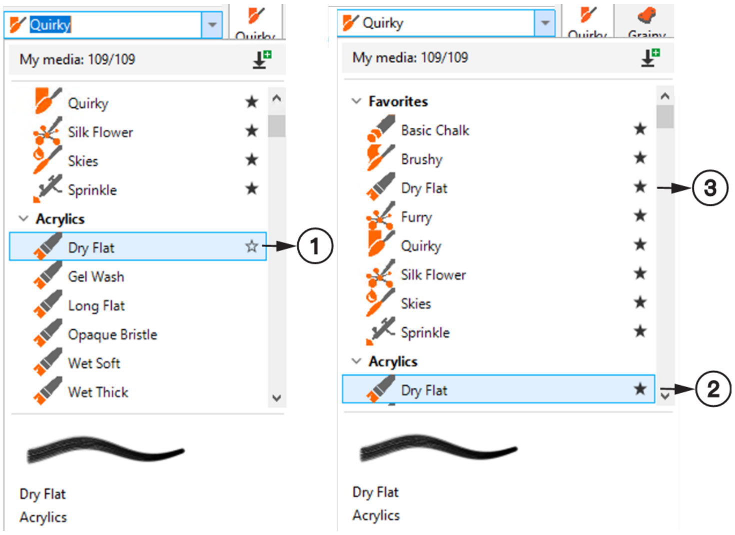
Circled numbers correspond to the numbers in the following table, which describes the main components of the Brush picker.

	Part	Description
1	My media count	Displays the total number of available brushes. When searching for brushes, the count displays the number of brushes the match the search criteria.
2	Brush category	A brush category comprises brushes grouped together based on shared characteristics and attributes.
3	Brush style	Each brush style within a category embodies a particular artistic effect or technique. For example, a brush style might emulate watercolor painting, pencil sketching, airbrushing, or oil painting.
4	Stroke preview	Lets you preview the appearance of the brush marks
5	**Get More** button	Lets you access the **Get More** dialog box that allows you to download brush packs
6	Media tray	Lets you access the three most-recently used brush styles

Brush categories are initially expanded, showing all brushes within a category at once. However, you can collapse categories you don't need to minimize scrolling and easily locate specific styles. To preview a stroke, hover over a brush style in the **Brush** picker, and a preview of the brush mark appears at the bottom of the **Brush** picker.

You can search for brush styles or brush categories from within the **Brush** picker. When you start typing a brush name, a list of brushes that match the search term is displayed. This list is automatically updated as you type. You can access the three most-recently used brush styles in the media tray to the right of the **Brush** picker.

When you find a brush that you like, you can mark it as favorite. Marking the brushes as favorites helps you easily find them as they are added to the **Favorites** category which appears at the top of the brush list. You can also remove a brush from the list of favorites.


Quirky
Quirky
My media: 109/109
Quirky
Silk Flower
Skies
Sprinkle
Acrylics
Dry Flat
Gel Wash
Long Flat
Opaque Bristle
Wet Soft
Wet Thick
Dry Flat
Acrylics
1
Quirky
Quirky
Grainy
My media: 109/109
Favorites
Basic Chalk
Brushy
Dry Flat
Furry
Quirky
Silk Flower
Skies
Sprinkle
Acrylics
Dry Flat
Dry Flat
Acrylics
3
2

The selected brush (1) is marked as a favorite (2) and added to the Favorites category (3).

To browse brushes

1 In the toolbox, click the **Painterly Brush** tool.

2 Open the **Brush** picker on the property bar.

3 Hover over a brush style.
A preview of the brush mark appears in the **Stroke** preview pane.

To collapse brushes in a category, click the ⌄ button beside the category name. Clicking the › button expands the brushes in the category.

You can quickly access the three most-recently used brush styles in the media tray to the right of the **Brush** picker. If no brushes have been used yet, the tray instead displays the top three favorite brush styles by default..

To search for brushes

1 In the toolbox, click the **Painterly Brush** tool.

2 Open the **Brush** picker on the property bar, and type the name of a brush style or brush category.
The number of brush styles that match the search term is displayed in the **My media** count.

If no brushes are found, you can clear the search term by clicking the **Clear filters** button or pressing **Esc**.

You can also search for brush styles without opening the **Brush** picker by typing the name of the brush style in the **Brush** picker box on the property bar. You cannot search for brush categories using this method. You can clear the search term by pressing **Esc**.

To mark a brush as a favorite

1 In the toolbox, click the **Painterly Brush** tool .

2 Open the **Brush** picker on the property bar.

3 Hover over a brush style, and click the **Add to Favorites** button ☆, located to the right of the brush name.

When you reset the workspace, the customized list of favorite brushes will be replaced with the default set.

To remove a brush from the list of favorites, click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar. Hover over a brush style, and click the **Remove from Favorites** button ★, located to the right of the brush name. If you remove all brushes from your favorites, the **Favorites** category will not appear in the **Brush** picker.

To resize the Brush picker

1 In the toolbox, click the **Painterly Brush** tool .

2 Open the **Brush** picker on the property bar, and do any of the following:
- To adjust the width, point to the vertical grab area (right edge) and drag when the double-sided arrow appears.
- To adjust the height, point to the horizontal grab area (bottom edge), and drag when the double-sided arrow appears.

Acquire more brushes

You can download additional brushes from within the **Brush** picker. These brushes are grouped in brush packs. After you download and install a pack, the content is saved to the **Documents\Corel\Corel Content\Brushes\Brush Packs** folder and appears in the **Brush** picker below the default brush library, with the brush pack name becoming the category name.

To acquire a brush pack

1 In the toolbox, click the **Painterly Brush** tool .

2 Open the **Brush** picker on the property bar.

3 Click the **Get More** button .

4 In the **Get More** dialog box, click a brush pack.

5 Do one of the following:
- Click **Buy**, and follow the onscreen instructions to purchase the brush pack.
- Click **Download** if the brush pack is free.

The downloaded brush pack can be accessed from the **Brush** picker.

In the **Brush** picker, purchased brush packs are listed below the default brush library and organized by the operating system's alphabetical sorting in English.

Apply, undo, and clear brushstrokes

You can create a brushstroke as you draw. You can also apply brushstrokes to existing vector paths, curves, and shapes created with a wide variety of drawing tools. Some features within the application are incompatible with Painterly brushes. For more information about supported features, see “Reference: Painterly brushstrokes” on page 269.

Brushstrokes are only rendered when you have finished applying or modifying them. By default, a bounding box appears around brushstrokes once rendered in the document window. You can use the selection handles to move and transform brushstrokes with ease, and you can hide the bounding box if needed.

You can undo a stroke. In addition, you can modify and remove brushstrokes from objects at any point, providing you with full control over the evolution of your artistic vision. For more information about modifying the vector and raster attributes of brushstrokes, see “Edit the vector curves of Painterly brushes” on page 269 and “Customize the pixel brush marks of Painterly brushes” on page 258, respectively.

When you save a document containing Painterly brushstrokes to a Corel DESIGNER version earlier than 25.0 (2024), their visual appearance is retained, but they are converted into bitmaps with transparency.

To apply a brushstroke

1 In the toolbox, click the **Painterly Brush** tool .

2 Perform a task from the following table.

To	Do the following
Create a brushstroke	Click the **Brush** picker on the property bar and click a brush style. Drag in the drawing window. The brushstroke is rendered once you release the mouse button or lift the stylus off the tablet.
Apply a brushstroke to an object	Click the object to select it. Click the **Brush** picker on the property bar and click a brush style. The brushstroke is applied to the selected object.

You cannot apply a brushstroke to a group of objects if all objects are incompatible with the **Painterly Brush** tool.

When applying a brushstroke to a group that includes both supported and incompatible objects, the brushstroke is applied only to the supported objects. If the supported objects already have existing brushstrokes, the new brushstroke will overwrite them.

When applying a brushstroke to a group of compatible objects, the brushstroke is applied to every object within the group. In cases where some objects already have brushstrokes while others do not, the new brushstroke is uniformly applied to all objects, overwriting any original strokes.

When you apply a brushstroke to an object with an outline, the brushstroke replaces the outline and uses the color of the outline.

Painterly brushstrokes have an outline but no fill.

You can also access the **Painterly Brush** tool by pressing **J**. For information about customizing keyboard shortcuts, see “Customize keyboard shortcuts” on page 1017.

To show or hide the bounding box around brushstrokes, click the **Bounding box** button on the property bar.

To undo a brushstroke

- Click **Edit** ▸ **Undo Painterly Brush**.

You can also undo a brushstroke by pressing **Ctrl + Z**.

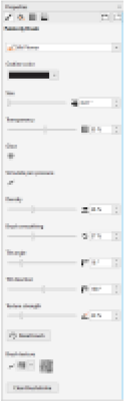
To clear a brushstroke applied to an object

1. Select an object with a Painterly brushstroke.
2. Click the **Clear Brushstroke** button on the property bar.

When a brushstroke is removed from an object created with another tool, the object retains its fill and other properties. If the object initially had no fill or outline, it takes on the default fill and outline colors for graphics. For more information on managing the default properties for graphics, see “Manage and apply default object properties” on page 768.

Customize the pixel brush marks of Painterly brushes

Once you select a brush that resonates with your creative vision, you can change properties like brush color, size, transparency, texture, and more to achieve the desired effect. You can adjust brush settings on the **Painterly Brush** tool property bar or in the **Painterly Brush** tab of the **Properties** docker.



The Painterly Brush tab of the Properties docker

When you modify brush settings without selecting a brushstroke, Corel DESIGNER saves the changes as the default settings for new documents. You can reset brushes to the factory defaults. Note that color and texture are global settings; therefore, any changes to stroke color and texture are retained when you reset brushes to factory defaults.

You can isolate Painterly brushstrokes for easier selection and editing using Focus mode. For more information, see “Edit objects in Focus mode” on page 370.

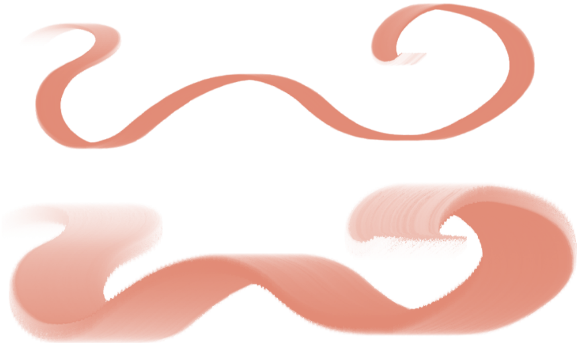
Color

You can change the color of a selected brushstroke by choosing an outline color from the Default color palette, Document palette, **Color** docker, **Painterly Brush** tab of the **Properties** docker, and **Outline Pen** dialog box. For more information about choosing colors, see “Color” on page 467. You can also set the default color for brushstrokes. To enhance the Natural-Media appearance of strokes, some brushes draw with more than one color. Color variability is achieved through a progression of colors, transitioning from the main color to darker or lighter tones within the primary hue.

Brush size

Whether you seek bold and pronounced lines or delicate, intricate details, adjusting brush size can dictate the breadth and impact of your strokes. Before you create or select a brushstroke, the **Brush size** control on the property bar shows the default size for a selected brush. Drawing a new brushstroke will use this brush size. If you adjust the brush size when no brushstroke is selected, the chosen size becomes the new default for the brush.

When you select a brushstroke, the **Brush size** control shows the size of the selected brushstroke. Changing the size in the control changes the brush size of the selected brushstroke, but does not affect the default for new brushstrokes. Selecting multiple brushstrokes with different brush sizes and adjusting the brush size on the property bar uniformly resizes all strokes.

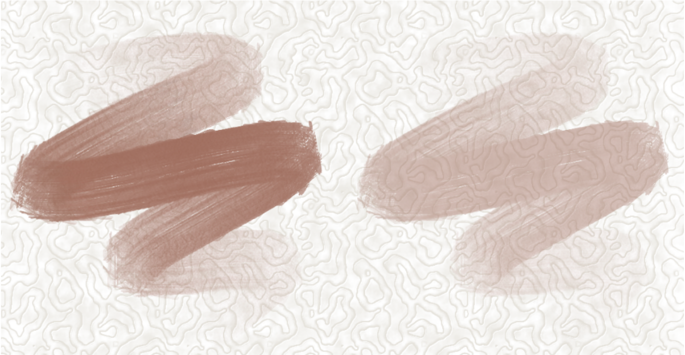


Changing the size of a selected brushstroke

Brush size is measured in the units of measurement (for example, pixels or millimeters) specified in your document settings. Changing the size of a brushstroke is different from resizing the brushstroke with the selection handles. Proportional resizing of a brushstroke by using the corner handles of the bounding box leads to a 100% change in the brush size. For example, scaling the brushstroke to 200% doubles the brush size, while reducing it to 25% shrinks the brush size to 1/4 of the original. When resizing a brushstroke non-proportionally by using the middle handles, the brush size changes by half of the applied percentage. For instance, resizing the brushstroke by 50% results in a 25% change in the brush size. The resizing range of an object is constrained by a brush's minimum and maximum size. Rotating and skewing brushstrokes does not affect the brush size.

Brush transparency

Transparency lets you control the opacity of paint applied with a brush. Experimenting with transparency can enhance your design by adding an extra layer of depth, creating subtle transitions between overlapping elements, incorporating overlays, or infusing ethereal effects into your artwork.

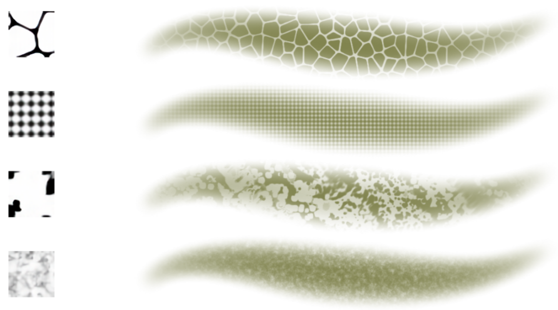


Decrease transparency for enhanced solid color coverage (left) or increase it to unveil underlying image areas (right).

You can set the transparency level before creating a brushstroke; this transparency level then becomes the default for new brushstrokes made with this specific brush in any document. Alternatively, you can modify the transparency after creating a brushstroke. Brush transparency is distinct from the transparency you apply to objects by using the **Transparency** tool. The two types of transparency are adjusted separately, and changes to one do not affect the other.

Brush texture

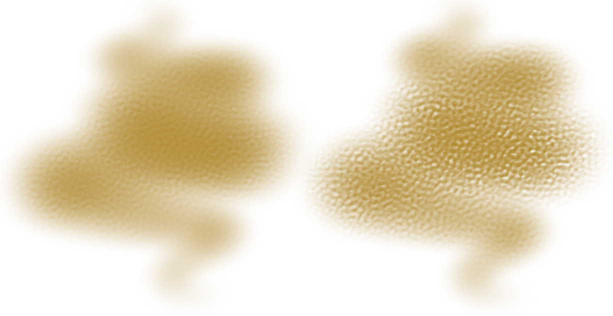
In traditional art, texture refers to the visual and tactile roughness or coarseness of a surface. The marks made with a tool vary depending on the texture of the surface on which you draw. In Corel DESIGNER, however, texture is a brush attribute, not a property of the drawing surface.



Texture influences the visual aspect of brush marks, creating the illusion of surface roughness. Furthermore, it can interact to transform the appearance of brushstrokes subtly or dramatically. Experiment with different textures to produce the effect you like.

Brushes that support texture come with a default texture, but you can choose a different one to match your preferences. You can choose a texture before applying a brushstroke; this texture then becomes the default for new brushstrokes made with this specific brush in any document. Alternatively, you can change the texture of an existing brushstroke. As a global setting, brush texture is retained when you reset a brush to the factory defaults.

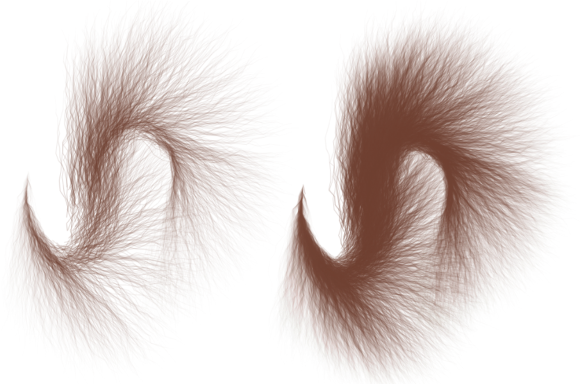
Furthermore, you can adjust the intensity of the texture effect. Whether you prefer a subtle grain or a bold, textured appearance, Corel DESIGNER lets you refine your brushstrokes.



Modify the strength of the texture effect, from a delicate grain (left) to a more pronounced textured finish (right), to suit your artistic needs.

Density

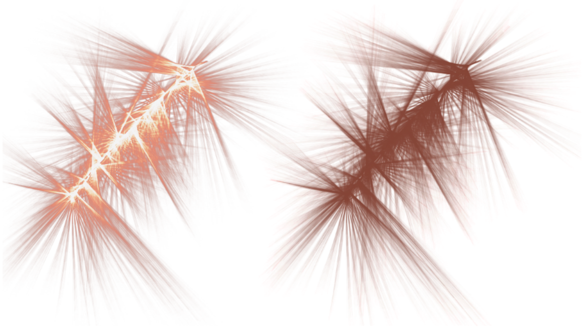
You can modify the appearance of Airbrush and Particle brushes by adjusting the density of droplets or particles in a brushstroke, respectively. The higher the setting, the greater the number of droplets or particles a brush releases, which in turn results in more paint and a denser spray of particles.



A brushstroke with low density (left) and high density (right)

Glow

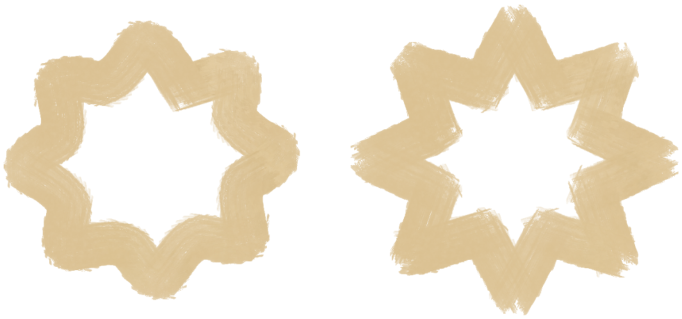
Glow lets you create vibrant brushstrokes by gradually increasing brightness until colors build up to a luminous white.



A brushstroke with (left) and without (right) glow

Brush smoothing

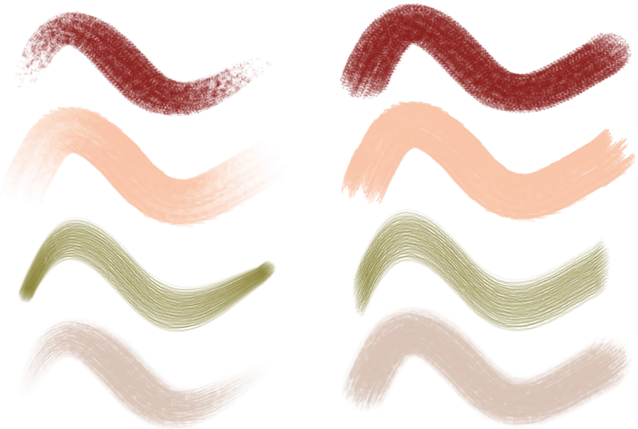
Smoothing helps you refine brushstrokes, reducing jitter and creating smoother, more fluid lines. It effectively minimizes small-scale jitter while maintaining the overall shape of the stroke. By adjusting the smoothing level, you can soften the appearance of brushstrokes, making them look more polished. This feature is especially beneficial when drawing with a jittery input device like a mouse, where higher smoothing values can be essential for achieving clean, smooth strokes.



A stroke with (left) and without (right) smoothing

Simulate pressure when drawing with a mouse

Corel DESIGNER lets you simulate stylus-like brushstroke dynamics like changing size, varying transparency, and tapering the ends with mouse movement. This feature is especially beneficial for users working with a mouse or other non-pressure-sensitive devices, as it emulates the nuanced effects typically achieved with a stylus. It also provides support for those aiming for smooth ends and consistent brushstrokes in terms of size, opacity, color, and tapering.

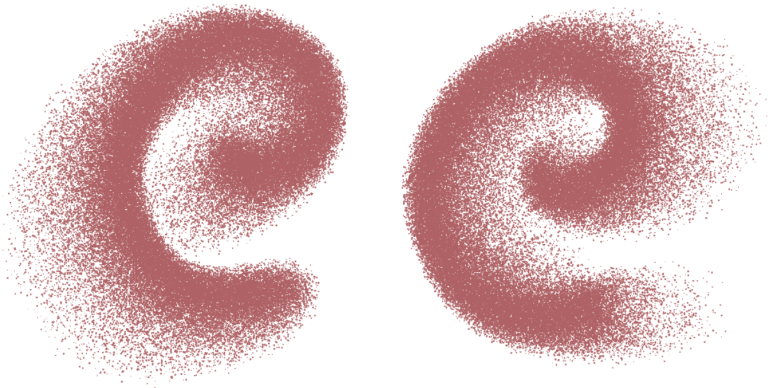


Strokes with (left) and without (right) pen pressure simulation

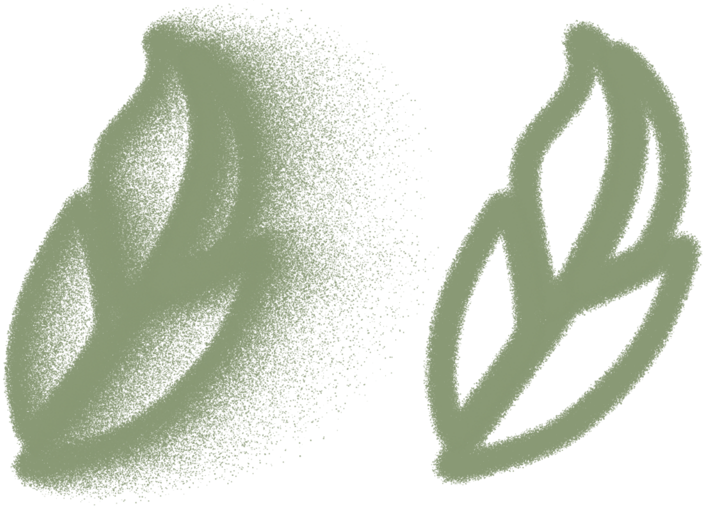
Just as brushstrokes drawn with a stylus respond diversely to pressure, brushstrokes that simulate stylus-like dynamics exhibit the same behavior — some change size and transparency, some show variations in color, and others produce strokes that fade in and out.

Simulate tilt direction and tilt angle of a pen when drawing with a mouse

When using a mouse, you can simulate drawing with a pen by setting the tilt direction of the stylus, allowing you to create varied brushstrokes with the same brush style. You can also simulate the tilt angle of the stylus, which determines how close to vertical it is pointing.



A brushstroke with a tilt direction of 30 degrees (left) and 180 degrees (right).



Strokes with (left) and without (right) pen-tilt angle simulation

To set brushstroke color

- Perform a task from the following table.

To	Do the following
Change the color of a brushstroke	Select the brushstroke with the **Painterly Brush** tool, and right-click a color on the default color palette.
Set the default color for brushstrokes	In the **Change Document Defaults** dialog box, enable **Painterly Brushstroke**, and click **OK**. For more information about managing default object properties, see “Manage and apply default object properties” on page 768.

If you select a brushstroke with a specific color, and then start drawing, each new stroke will use that color, regardless of the default brush color.

Color is a global setting; any changes to brush color are retained when you reset brushes to factory defaults.

You can also change the color of a brushstroke by selecting the brushstroke with the **Painterly Brush** tool and doing one of the following:

- In the **Properties** docker (**Window** ▶ **Properties**), click **Painterly Brush**. Open the **Outline color** picker, and click a color.
- In the **Color** docker (**Window** ▶ **Color**), choose a color, and click **Outline**.
- Right-click a color in the Document palette.
- Double-click the **Outline** icon or color swatch on the Status bar, open the color picker in the **Outline Pen** dialog box, and click a color.

To set brush size

1 Perform a task from the following table.

To	Do the following
Adjust the size of a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Set the default size for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style.

2 Enter a value in the **Brush size** box on the property bar, and press **Enter**.

Corel DESIGNER may need to rebuild the brush after you resize it; therefore, you can expect a short delay.

You can resize a brush style as you draw by holding down **Shift** and dragging. You can also resize a brushstroke interactively by selecting it with the **Painterly Brush** tool, holding down **Shift** and dragging.

To set brush transparency

1 Perform a task from the following table.

To	Do the following
Adjust the transparency of a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Set the default transparency for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style.

2 Enter a value in the **Brush transparency** box on the property bar, and press **Enter**, or drag the slider.

Higher values produce more transparent brushstrokes.

To choose a brush texture

1 Perform a task from the following table.

To	Do the following
Change the texture of a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.

To	Do the following
Set the texture for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style that supports textures.

2 Open the **Brush texture** picker on the property bar, and click a texture swatch.

After selecting a brushstroke with a specific texture, every new stroke you draw will use that texture.

Setting a default texture affects only new brushstrokes in the active document; the textures of existing brushstrokes remain unchanged.

Texture is a global setting; therefore, any changes to brush texture are retained when you reset brushes to factory defaults.

Some brush styles only create brushstrokes that display texture when pen-pressure simulation in enabled. Depending on the specific settings of a brush, textures may only become apparent at low pressure or high pressure. For more information, see “To simulate pen pressure when drawing with a mouse” on page 267.

If you change the texture of a brush style but later want to restore the original look of the brush, select Basic Paper, which is the first texture in the library.

To set texture strength

1 Perform a task from the following table.

To	Do the following
Adjust the texture intensity of a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Set the texture intensity for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style that supports textures.

2 Enter a value in the **Texture strength** box on the property bar, and press **Enter**, or drag the slider.

Because each brush style has different default settings, the impact of a texture-strength setting will vary from brush to brush.

The **Texture strength** box is not available for all brushes.

To set brush density

1 Perform a task from the following table.

To	Do the following
Adjust the density of droplets or particles in a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Set the density of droplets or particles for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style that supports density.

2 Enter a value in the **Density** box on the property bar, and press **Enter**, or drag the slider.

The number of droplets or particles scales proportionally as you change the brush size.

To add a glow effect

1 Perform a task from the following table.

To	Do the following
Add glow to a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Enable glow for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style that supports glow.

2 Click the **Glow** button on the property bar.

For best results with glow, apply the brush in a single, continuous stroke over the same area without lifting the stylus or releasing the mouse button until colors build up to a luminous white.

The **Glow** button is not available for brushes that do not support glow.

While glow effects are noticeable on a light background with a darker stroke color, they appear much more prominent on a dark background.

You can also modify the brushstroke transparency to control the intensity of the glow. The lower the transparency, the stronger the glow.

To adjust brush smoothing

1 Perform a task from the following table.

To	Do the following
Adjust the level of smoothing in a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Set the level of smoothing for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style that supports smoothing.

2 Enter a value in the **Brush smoothing** box on the property bar, and press **Enter**, or drag the slider.

The **Brush smoothing** control is not available for brushes that do not support smoothing.

To simulate pen pressure when drawing with a mouse

1 Perform a task from the following table.

To	Do the following
Simulate pen pressure in a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Enable pen pressure simulation for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style.

2 Click the **Simulate pen pressure** button on the property bar.

When enabled, this setting overrides pressure input from a stylus or digital pen.

To simulate pen tilt direction when drawing with a mouse

1 Perform a task from the following table.

To	Do the following
Simulate pen tilt direction in a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Set the pen tilt direction for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style that supports tilt-direction simulation.

2 Enter a value in the **Tilt direction** box on the property bar, and press **Enter**, or drag the slider.

A setting of **0º** indicates that if a stylus were in use, it would be pointing left.

Using a stylus or digital pen overrides this setting.

The **Tilt direction** box is not available for brushes that do not support tilt-direction simulation.

To simulate pen tilt angle when drawing with a mouse

1 Perform a task from the following table.

To	Do the following
Simulate pen tilt direction in a brushstroke	Click the **Painterly Brush** tool in the toolbox, and click the brushstroke to select it.
Set the pen tilt direction for a brush style	Click a blank area on the drawing page to deselect all objects. Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style that supports tilt-angle simulation.

2 Enter a value in the **Tilt angle** box on the property bar, and press **Enter**, or drag the slider.

A setting of **90º** indicates that if a stylus were in use, it would be perpendicular to the tablet.

Using a stylus or digital pen overrides this setting.

The **Tilt angle** box is not available for brushes that do not support tilt-angle simulation.

Tilt angle can significantly affect brushstrokes. If you get unexpected results, you can try reducing the tilt angle. Extreme tilt angles are usually undesirable.

To reset brushes to the factory defaults

- Perform a task from the following table.

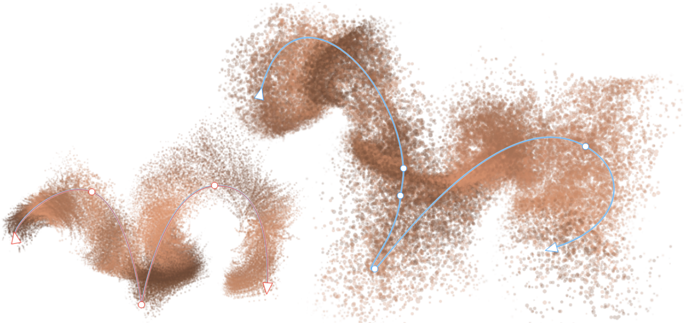
To restore	Do the following
A brush to its factory default settings	Click the **Painterly Brush** tool in the toolbox. Open the **Brush** picker on the property bar, and click a brush style. Click the **Reset** button on the **Painterly Brush** tool property bar.
All brushes to the factory default settings	Hold down **F8** while starting the application.

Resetting brushes to the factory defaults also restores the default application, document and tool options.

Edit the vector curves of Painterly brushes

To refine the appearance of brushstrokes even further and incorporate them seamlessly into your design, you can manipulate the vector attributes of strokes. Whether it is shaping curves, transforming paths, or making precise adjustments, CorelDESIGNER lets you sculpt and tailor each stroke to perfection after you add it to the canvas. For information about working with vector objects, see "Shape objects" on page 273 and "Objects" on page 367.

You can isolate Painterly brushstrokes for easier selection and editing using Focus mode. For more information, see "Edit objects in Focus mode" on page 370.



You can edit the vector attributes of a Painterly brushstroke. In this example, the path's shape has been adjusted and the path rotated.

Reference: Painterly brushstrokes

Features that are incompatible with Painterly brushes at this time either appear grayed out or trigger a message that the application does not support them.

If you open or import a file that contains Painterly brushstrokes that were created with a brush pack that isn't installed on your system, the **Unavailable brush** icon is displayed in the **Brush** picker when the brushstroke is selected. You can edit the brushstroke, but editing can result in loss of original brushstroke data. For information on acquiring brush packs, "Acquire more brushes" on page 256.

The following table contains a list of compatible tools and features.

Supported tools and features	Notes
Pick tools (**Pick**, **Freehand pick**, **Free transform**)	
Edit shape tools (**Shape**, **Smooth**, **Smear**, **Twirl**, **Attract and Repel**, **Smudge**, **Roughen**)	
Crop tool	Cropping brushstrokes results in a vector curve and bitmap object.

Supported tools and features	Notes
Knife tool	Splitting a brushstroke results in a vector curve and bitmap object.
Virtual segment delete tool	
Eraser tool	Erasing brushstrokes results in a vector curve and bitmap object.
Curve tools (**Freehand**, **2-point line**, **Bézier**, **Pen**, **B-spline**, **Polyline**, **3-point curve**)	
Live Sketch tool	A brushstroke can be applied to an object created with this tool.
Smart drawing tool	A brushstroke can be applied to an object created with this tool.
Shape tools (Rectangle tools, Ellipse tools, **Polygon**, **Star**, **Spiral**, **Common Shapes**, **Impact**, **Graph Paper**)	
Text tool	
Distort	A distort effect cannot be applied to a brushstroke. A brushstroke can be applied to an object with a distort effect; however, the distort effect becomes non-editable.
Envelope	An envelope can be applied to a brushstroke. You can apply a brushstroke to an object with an envelope, and then edit the envelope if needed.
Transparency	
Color eyedropper tool	
Interactive fill tool	Cannot be used on open curve brushstrokes; however, you can apply a fill to a closed curve object with a brushstroke.
Smart fill tool	Cannot be used on open curve brushstrokes. When a closed curve brushstroke intersects with another object, and the **Smart fill** tool is used, the brushstroke may be partially obscured by the new filled object.
Mesh fill tool	Cannot be used on open curve brushstrokes

Supported tools and features	Notes
Fill and outline	Fills cannot be applied to open curve brushstrokes. Selecting an outline color results in a change to the brushstroke color.
Align and Distribute	
Bring into Focus	
Break Apart	Breaking apart a brushstroke breaks it into a vector curve and a bitmap image.
Focus mode	
Order	
Group	
Hide	
Lock	
PowerClip	Brushstrokes can be applied to and placed in PowerClip frames. You can apply brushstrokes when editing the contents of PowerClip objects. Closed curve objects with brushstrokes cannot be used as PowerClip frames.
Symmetry	You can create and edit symmetry groups with brushstrokes and objects with brushstrokes applied but at this time the symmetrical image appears in the document window only after you hide and show the symmetry group object.
Symbol	
Object Styles	
Color Styles	
Overprint Fill	
Overprint Outline	
Object Hinting	
Align to Pixel Grid	

Supported tools and features	Notes
Convert to bitmap	
Boundary	
Trim	Trimming a brushstroke breaks it apart into a vector curve and a bitmap image.

Shape objects

Corel DESIGNER lets you shape objects in various ways.

This section contains the following topics:

- “Curve objects” (page 274)
- “Select and move nodes” (page 275)
- “Align and distribute nodes” (page 276)
- “Manipulate segments” (page 283)
- “Join curves” (page 285)
- “Copy and cut segments” (page 286)
- “Add, remove, and join nodes” (page 287)
- “Node types” (page 288)
- “Transform nodes” (page 289)
- “Break the path of curve objects” (page 289)
- “Mirror changes in curve objects” (page 290)
- “Smudge and smear objects” (page 291)
- “Roughen objects” (page 293)
- “Attract or push away nodes to shape” (page 295)
- “Apply distortion effects” (page 296)
- “Add twirl effects” (page 298)
- “Shape objects by using envelopes” (page 299)
- “Crop and erase objects” (page 307)
- “Split objects” (page 312)
- “Trim objects” (page 314)
- “Fillet, scallop, and chamfer corners” (page 315)
- “Weld and intersect objects” (page 317)
- “PowerClip objects” (page 318)
- “Wrap objects to cylinders and ellipses” (page 323)
- “Options for nodes, handles, and previews” (page 325)

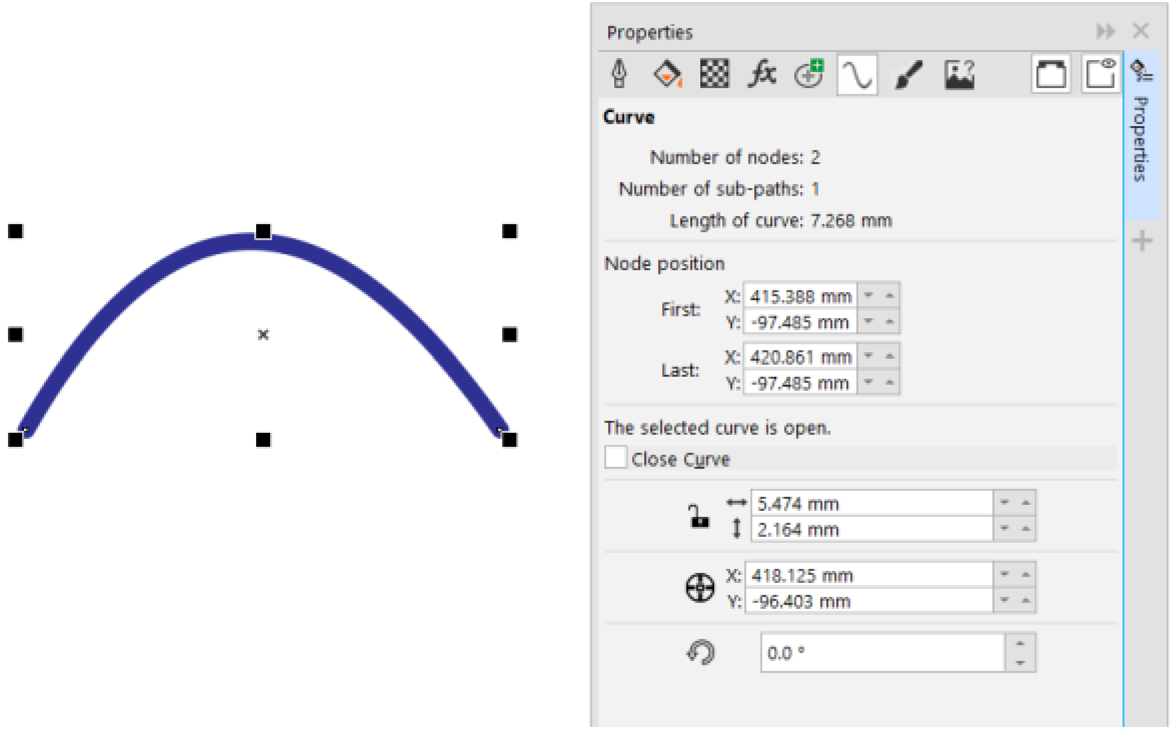
Curve objects

A curve object has nodes and control handles, which you can use to change the object’s shape. A curve object can be any shape, including a straight or curved line. An object’s nodes are the small shapes that appear along the object’s outline. The line between two nodes is called a segment. Segments can be curved or straight. Each node has a control handle for each curved segment connected to it. Control handles help you adjust the curve of a segment.

Curve objects created in Corel DESIGNER follow a path that gives them their defining shape. A path can be open (for example, a line) or closed (for example, an ellipse) and can sometimes include subpaths. For more information about paths and subpaths, see “Break the path of curve objects” on page 289.

Most objects that are added to a drawing are not curve objects, with the exception of spirals, freehand lines, and Bézier lines. Therefore, if you want to customize the shape of an object or text object, it is recommended that you convert it to a curve object.

You can view the properties of a curve object in the **Properties** docker.



Number of nodes: 2
Number of sub-paths: 1
Length of curve: 7.268 mm

Node position
First: X: 415.388 mm Y: -97.485 mm
Last: X: 420.861 mm Y: -97.485 mm

The selected curve is open.
☐ Close Curve

5.474 mm
2.164 mm

X: 418.125 mm
Y: -96.403 mm

0.0 °

The Properties docker lets you view curve properties such as the number of nodes and subpaths, length as well as node position.

To convert objects to curve objects

1 Select the object.

2 Click **Object** ▸ **Convert to curves**.

You can convert artistic text to curves so that you can shape individual characters.

Bitmaps cannot be converted to curve objects.

To view curve properties

1 Select the curve object.

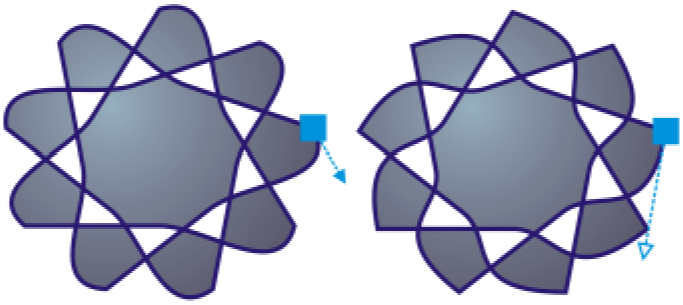
2 Click **Window** ▸ **Properties**.

3 At the top of the **Properties** docker, click the **Curve** button .

Select and move nodes

You can select individual, multiple, or all of the object's nodes. Selecting multiple nodes lets you shape different parts of an object simultaneously. You can marquee select nodes by enclosing them with a rectangular marquee box, or by enclosing them with an irregularly shaped marquee box. Freehand marquee selection is useful when you want to select specific nodes in complex curves.

When a node is selected on curved segments, control handles are displayed. You can adjust the shape of the curved segments by moving the nodes and control handles.



Usually, a control handle is displayed as a solid blue arrowhead (left). When a control handle overlaps with a node, it is displayed as an unfilled blue arrowhead beside the node (right).

You can reposition a node by specifying its coordinates.

The **Shape** tool is the standard tool for moving nodes. You can also set an option to use the **Pick** and **Bézier** tools for selecting and moving nodes.

To select a node

1 In the toolbox, click the **Shape** tool.

2 Select a curve object.

3 Click a node.

You can also

Marquee select multiple nodes	On the property bar, choose **Rectangular** from the **Selection mode** list box, and drag around the nodes that you want to select.
Freehand marquee select multiple nodes	On the property bar, choose **Freehand** from the **Selection mode** list box, and drag around the nodes you want to select.
Select multiple nodes	Hold down **Ctrl**, and click each node.
Select all nodes on a selected curved object	Click **Edit** ▸ **Select all** ▸ **Nodes**.

You can also	
Select consecutive nodes	Holding down **Shift**, click the first node, and then the last node that you want to select. To change the direction in which the nodes are selected, click while holding down **Shift**.
Select the node that follows or precedes a selected node	Press **Tab** or **Shift** + **Tab**.
Deselect a node	Hold down **Ctrl**, and click a selected node.
Deselect multiple nodes	Hold down **Ctrl**, and click each selected node.
Deselect all nodes	Click an unused space in the drawing window.

To move a node

1 Select an object by using the **Shape** tool.

2 Drag the node until you achieve the desired shape.

To specify a node's coordinate values

1 Click the **Shape** tool.

2 Select a node on a curve object.

3 Click **Window** ▶ **Coordinates**.

4 Click the **Multi-point curve** button.

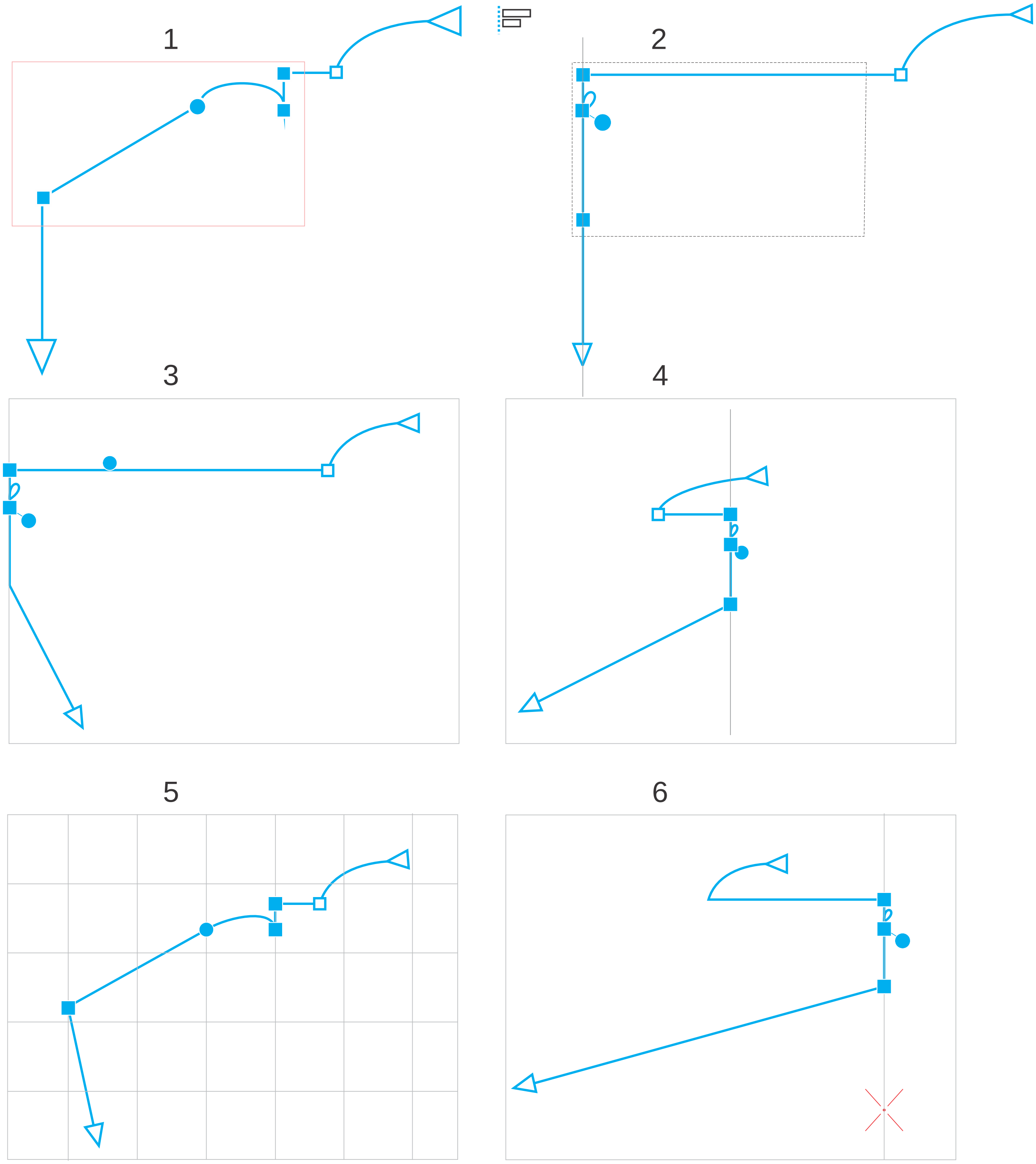
5 Type values in the **X** and **Y** boxes to specify the exact position of the point along the x and y rulers.

6 Click one of the following:
- **Create object** — adds a new curve object to the drawing window
- **Replace object** — replaces the selected curve object with a new one

Align and distribute nodes

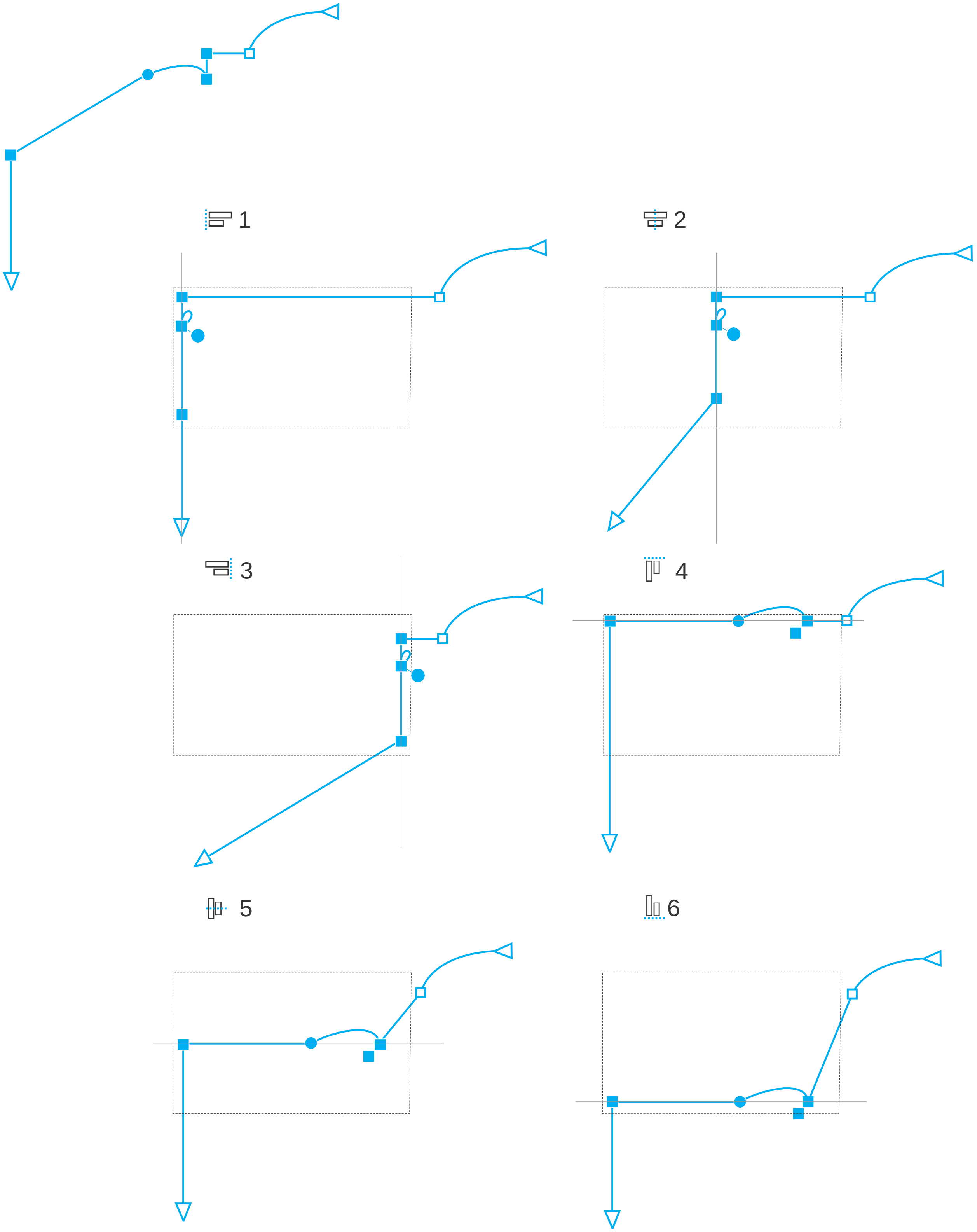
Corel DESIGNER lets you quickly align and distribute nodes in one or more curves.

First, you need to choose a reference point. The reference point can be the bounding box of the selection, the page edge or center, the closest grid line, or a specified point.



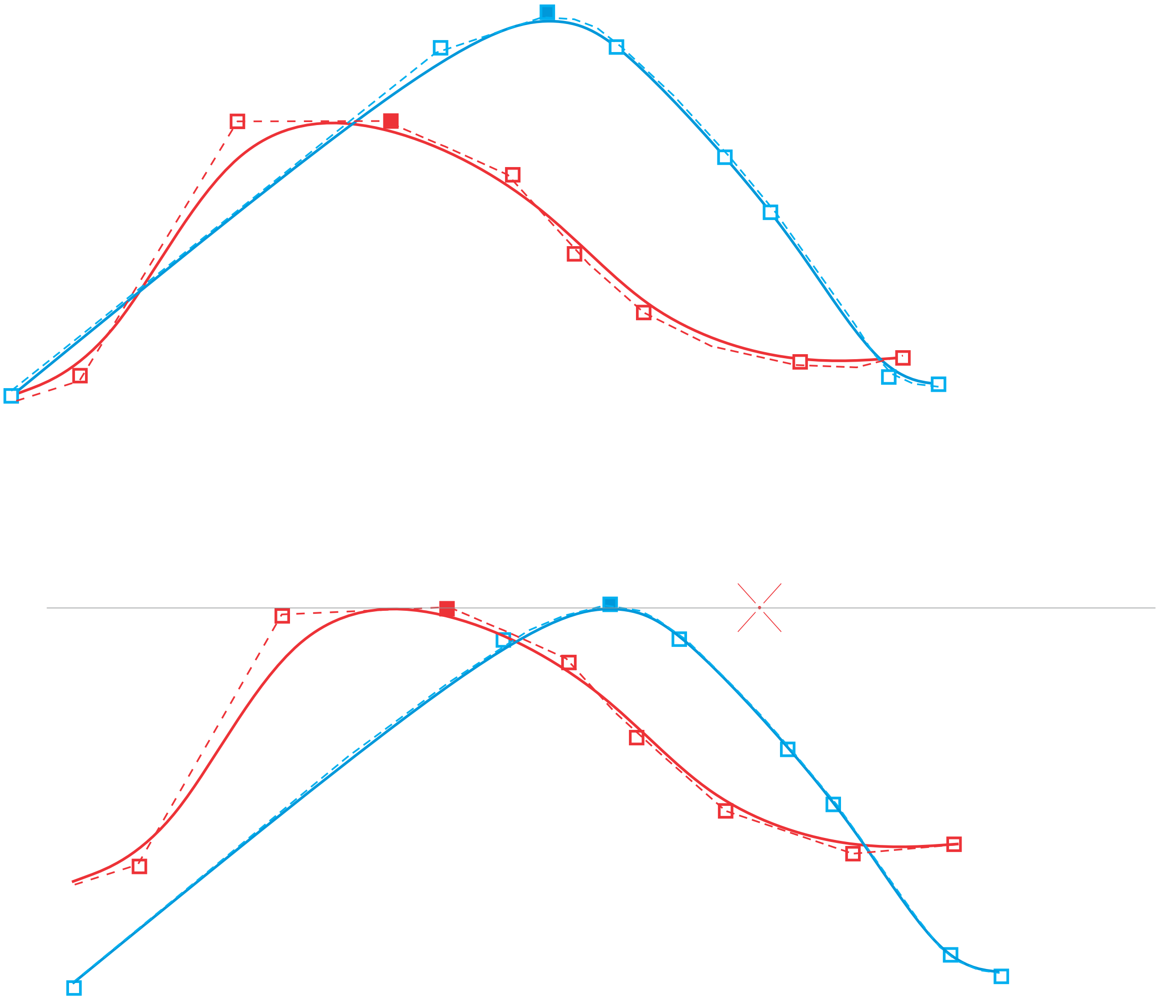
The nodes in a curve (1) are left-aligned relative to the bounding box of all active nodes (2), the page edge (3) or center (4), the closest grid line (5), or a specified point (6).

After you set a reference point, you can choose an alignment option. You can align nodes to the left, right, top, or bottom, or along a horizontal or vertical axis.



The active nodes in a curve (top left) are aligned to the left (1), right (3), top (4), bottom (6), and along a vertical (2) and horizontal (5) axis relative to the bounding box of the selection.

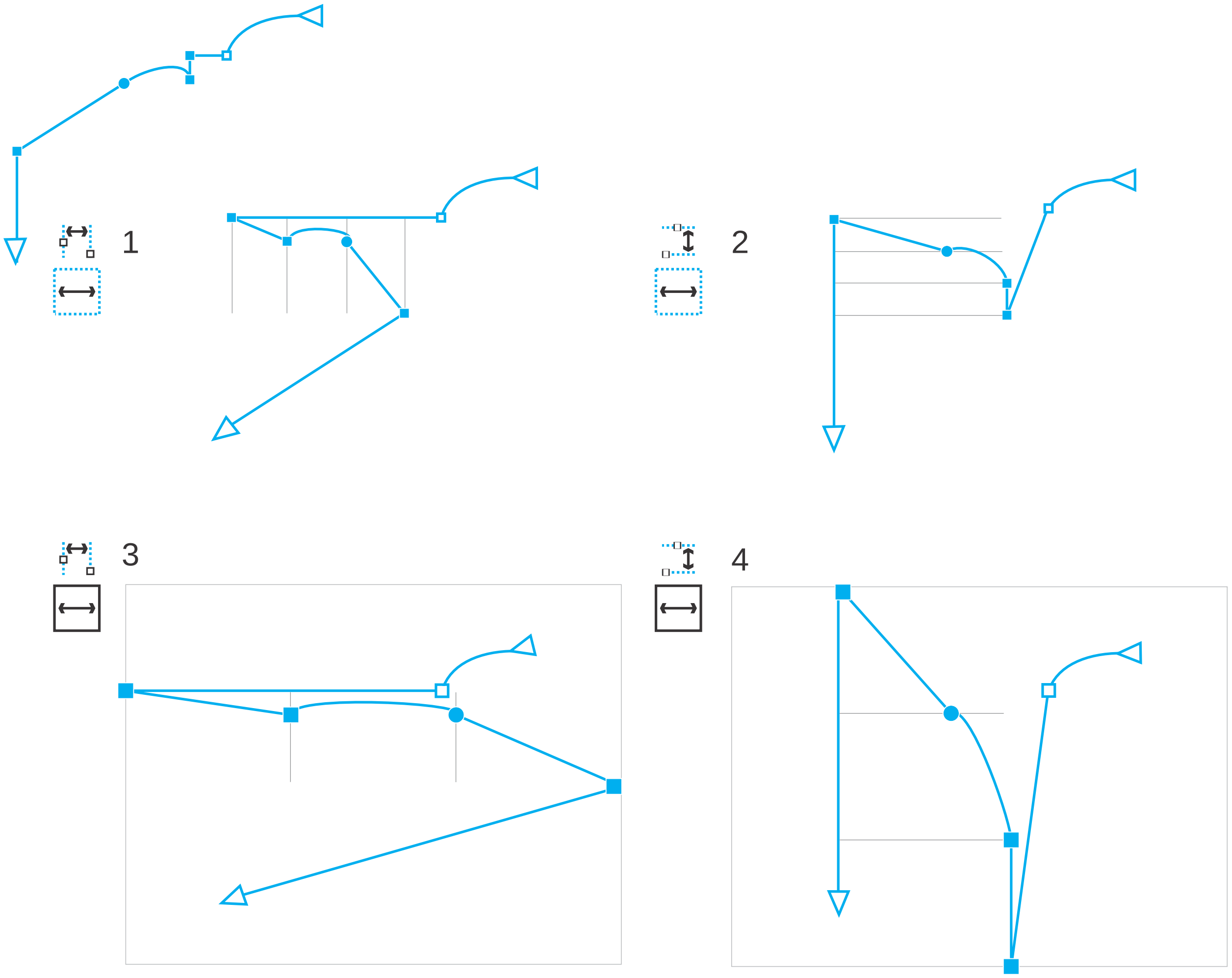
You can align nodes from different curves.



The selected nodes from the two curves are aligned relative to a specified point.

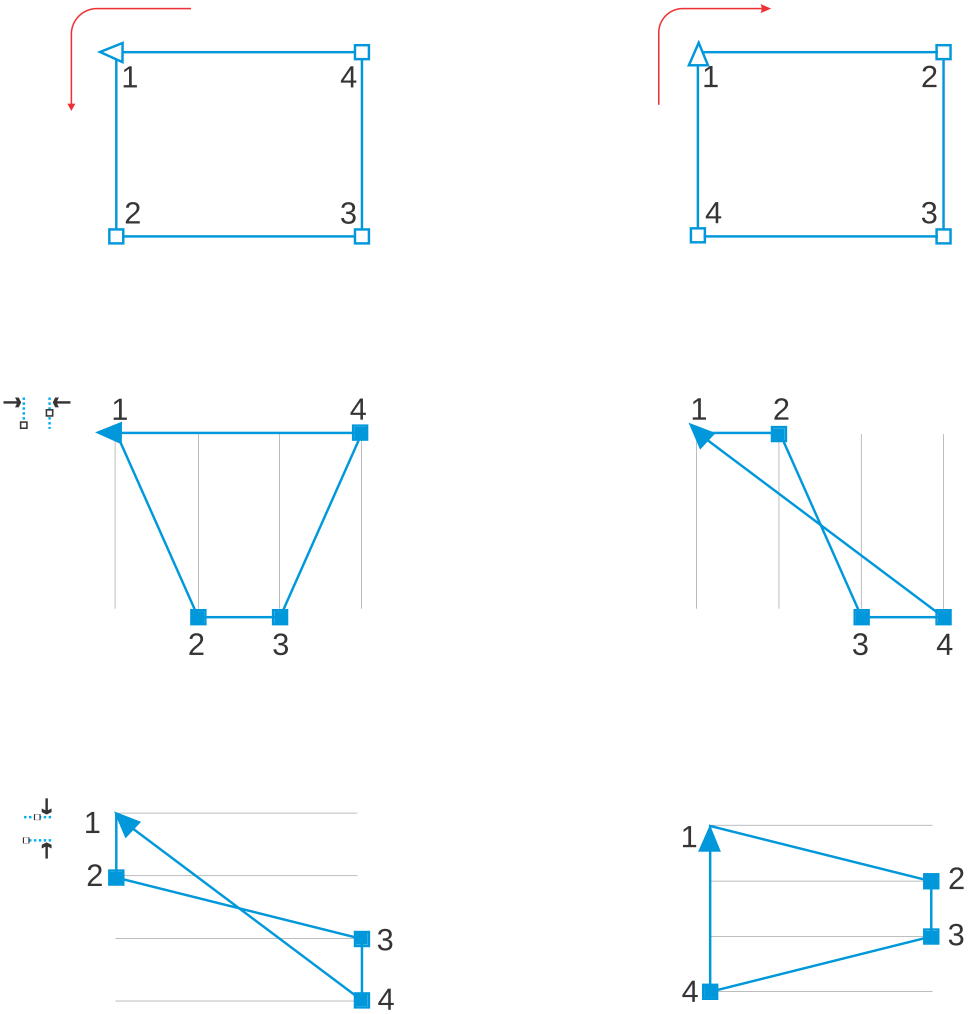
When you align nodes in a selection, the alignment is based on the average of the bounding area of the active nodes. Corel DESIGNER aligns nodes based on the order in which they appear along a curve rather than on the order in which you select them because it can be time-consuming to select nodes one at a time in complex objects with hundreds of nodes. You can change the order of the nodes by reversing the direction of the curve object.

Distributing nodes adds equal spacing between them horizontally or vertically. You can distribute nodes within the bounding box that contains them or over the drawing page.



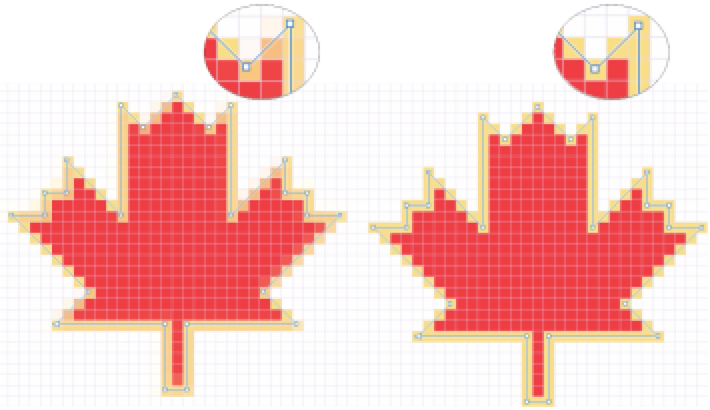
Nodes are distributed horizontally (1 and 3) and vertically (2 and 4) within the bounding box that surrounds them (1 and 2) and over the entire page (3 and 4).

Corel DESIGNER distributes nodes based on the order in which they appear along a curve.



From top to bottom: The nodes in a curve (top left and top right) are distributed horizontally (middle) or vertically (bottom) based on the order in which the nodes appear along the curve.

To prevent blurry edges in curve objects designed for web use, you can align the object nodes with the pixel grid. This feature realigns object nodes to position them correctly on the pixel grid.



Align nodes with the pixel grid to prevent blurry edges.

To align nodes

1 Select the nodes with the **Shape** tool .

2 In the **Align and Distribute** docker (**Window** ▶ **Align and Distribute**), choose a reference point by performing a task from the following table.

To	Do the following
Align nodes relative to the bounding box of the active nodes	Click the **Active nodes** button in the **Align nodes to** area. **Note:** When you select nodes along a curve, the nodes are aligned based on the order in which they appear along the curve. To change the direction of a curve, click the **Reverse direction** button on the **Shape** tool property bar.
Align nodes with the page edge	Click the **Page edge** button in the **Align nodes to** area.
Align nodes with the page center	Click the **Page center** button in the **Align nodes to** area. **Tip:** To align nodes with the page center, make sure that the **Align horizontally** button and **Align vertically** button in the **Align** area are enabled.

3 In the **Align** area of the docker, click one of the following buttons:

- **Align left** — to align nodes to the left
- **Align horizontally** — to align nodes along a vertical axis
- **Align right** — to align nodes to the right
- **Align top** — to align nodes to the top
- **Align vertically** — to align nodes along a horizontal axis
- **Align bottom** — to align nodes to the bottom

You can also	
Align a node with the closest grid line	Click the **Grid** button in the **Align nodes to** area.
Align a node with a specified point	Click the **Specified point** button in the **Align nodes to** area, and type values in the **Specify coordinates** boxes. **Tip:** You can also specify a point interactively by clicking the **Specify point** button , and clicking in the document window.
Set an alignment option for text nodes	In the **Text** area, choose one of the following options:

You can also

- **First line baseline** — aligns text by the baseline of the first line
- **Last line baseline** — aligns text by the baseline of the last line
- **Bounding box** — aligns text by its bounding box

You can also align nodes within the active selection, vertically and horizontally, by clicking the **Align nodes** button on the property bar, and enabling one or more alignment options in the **Node align** dialog box.

To distribute nodes

1 Select the nodes with the **Shape** tool .

2 In the **Align and Distribute** docker (**Window** ▶ **Align and Distribute**), click one of the following buttons in the **Distribute nodes to** area to choose the area over which the nodes are distributed:

- **To selected** — distributes the nodes over the area of the bounding box that contains them
- **To page** — distributes the nodes over the drawing page

3 To distribute nodes horizontally, click any of the horizontal distribution buttons.

4 To distribute nodes vertically, click any of the vertical distribution buttons.

Since nodes have no real width or height, clicking any horizontal or vertical distribution button places equal space between the nodes along a horizontal or vertical axis, respectively.

To distribute nodes by a specified distance

1 Select the nodes with the **Shape** tool .

2 Click **Object** ▶ **Align and Distribute** ▶ **Align and Distribute**.

3 In the **Distribute to** area, click the **By object spacing** button 123.0.

4 Type values in the **H** and **V** boxes to set the distance between objects horizontally and vertically.

5 To distribute nodes horizontally, click any of the horizontal distribution buttons.

6 To distribute nodes vertically, click any of the vertical distribution buttons.

To align nodes with the pixel grid

1 Select a curve.

To view the results, click **View** ▶ **Pixels**, and adjust the zoom level to 800% or higher.

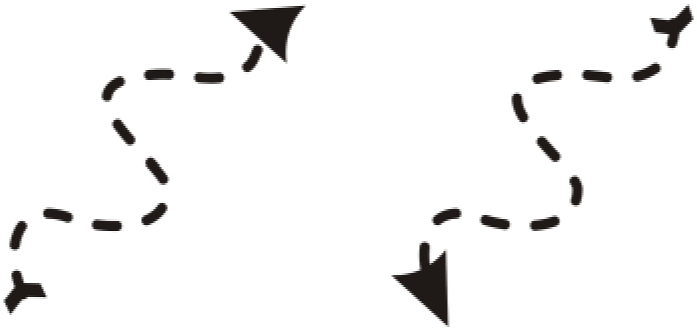
2 Click **Object** ▶ **Align and Distribute** ▶ **Align and Distribute**.

3 Click **Align with Pixel Grid**.

Manipulate segments

You can move curved segments to change an object’s shape. You can also control the smoothness of curved segments.

You can change the direction of a curve object by reversing the position of its start and end nodes. The effect is apparent only when the ends of a curve object are different. For example, when an arrowhead is applied to the end node of a curve object, changing the direction results in moving the arrowhead to the start node.



Changing the direction of a curve

To manipulate the segments of a curve object

1 In the toolbox, click the **Shape** tool .

2 Click a curve object.

3 Perform a task from the following table.

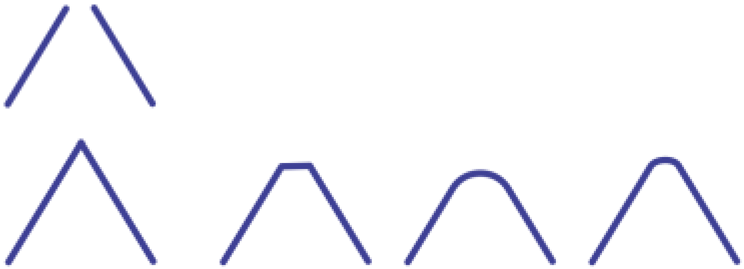
To	Do the following
Shape a segment by using the control handles without affecting the placement of the node	Click a node, then drag one of the control handles.
Shape a segment by using the control handles while moving a node	Click a node. Hold down **Alt**, and drag one of the control handles.

You can also

Straighten a curve segment	Click a curve segment, and click the **Convert to line** button on the property bar.
Curve a straight segment	Click a straight segment, and click the **Convert to curve** button on the property bar.
Smooth a segment	Click a node, and move the **Curve smoothness** slider on the property bar. To smooth all segments in a curve object, select all of the object's nodes before moving the **Curve smoothness** slider.
Change the direction of a curve object	Click a segment, and click the **Reverse direction** button on the property bar.

Join curves

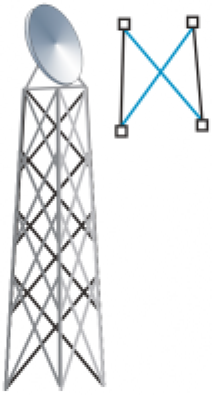
You can join curves and line segments to create more complex curves as well as closed objects. The shape of the connecting lines is determined by the mode that you choose: **Extend**, **Chamfer**, **Fillet**, or **Bézier Curve**.



The lines in the upper-left corner were joined by using different modes.
Modes from left to right: Extend, Chamfer, Fillet, and Bézier Curve.

You can also set the gap tolerance, which is the maximum distance between endpoints that can be joined. If the endpoints are further apart than the gap tolerance, they cannot be joined.

When you join curves, the resulting curve takes on the properties of the last object that was selected.



Joining curves and line segments can be the starting point for a more complex drawing.

To join curves

1. Hold down **Shift**, and select each object using the **Pick** tool .
2. Click **Object** ▸ **Join Curves**.
3. In the **Join Curves** docker, choose one of the following modes from the list box:
   - **Extend**
   - **Chamfer**
   - **Fillet**
   - **Bézier Curve**
4. Click **Apply**.

   If the curves are not joined, you must increase the gap tolerance.

You can also

Set the gap tolerance	Type a value in the **Gap tolerance** box.
Specify the radius	Type a value in the **Radius** box. This control is available only for the **Fillet** mode.

You cannot join interior points, only endpoints.

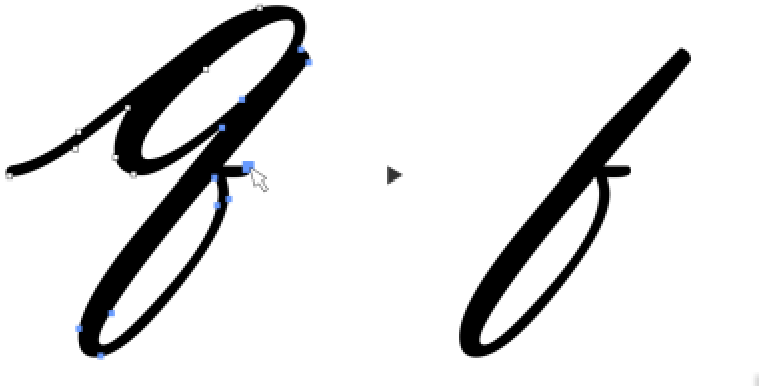
If endpoints to be joined do not share coordinates, the endpoints are extended to their intersection.

You can also connect the subpaths in a group of objects.

You can also select lines by marquee selecting. If the lines are marquee selected, the properties from the bottom object on a layer are used. To see which object is the bottom one, open the **Objects** docker by clicking **Window** ▶ **Objects**.

Copy and cut segments

You can copy and cut curve segments, and then paste them as objects, making it easy to extract subpaths or create adjacent shapes with similar contours.



A curve segment was copied (left) and then pasted as an object (right).

To copy or cut a curve segment

1 Select the curve object.

2 Using the **Shape** tool, select the nodes on a curve segment, and then press one of the following:

- **Ctrl** + **C** to copy the curve segment
- **Ctrl** + **X** to cut the curve segment
- **Ctrl** + **D** to duplicate the curve segment at a specified offset distance

To paste the curve segment, press **Ctrl** + **V**.

Add, remove, and join nodes

When you add nodes, you increase the number of segments and, therefore, the amount of control you have over the shape of the object. You can delete selected nodes to simplify an object’s shape.

When curve objects contain many nodes, it is difficult to edit and output them to devices such as vinyl cutters, plotters, and rotary engravers. You can have the number of nodes in a curve object reduced automatically. Reducing the number of nodes removes overlapping nodes and can smooth a curve object. This feature is especially useful for reducing the number of nodes in objects imported from other applications.

To add or delete a node

To	Do the following
Add a node	In the toolbox, click the **Shape** tool, select a curve object, and double-click where you want to add a node.
Delete a node	In the toolbox, click the **Shape** tool, select a curve object, and double-click a node.

To reduce the number of nodes in a curve object

1 In the toolbox, click the **Shape** tool.

2 Click a curve object, and do one of the following:

- To reduce the number of nodes in the entire object, click the **Select all nodes** button on the property bar.
- To reduce the number of nodes in a part of a curve object, marquee select the part you want to change.

3 Do one of the following:

- Click **Reduce nodes** on the property bar to have overlapping and redundant nodes automatically removed.
- Move the **Curve smoothness** slider to control the number of nodes that are removed. Removing many nodes can reshape the curve object.

To join the end nodes of a single subpath

1 In the toolbox, click the **Shape** tool.

2 Click a subpath.

3 Click the **Close curve** button on the property bar.

You can close multiple subpaths in an object by clicking **Object** ▶ **Join curves** and choosing settings in the **Join curves** docker. For more information, see “Join curves” on page 285.

To join the nodes of multiple subpaths

1 In the toolbox, click the **Shape** tool.

2 Hold down **Shift**, and click a node from each subpath.

3 Click the **Extend curve to close** button on the property bar.

If you want to join nodes from separate curve objects, you must first combine them into a single curve object, and then join the end nodes of the new subpaths. For information about combining objects, see "Combine objects" on page 398.

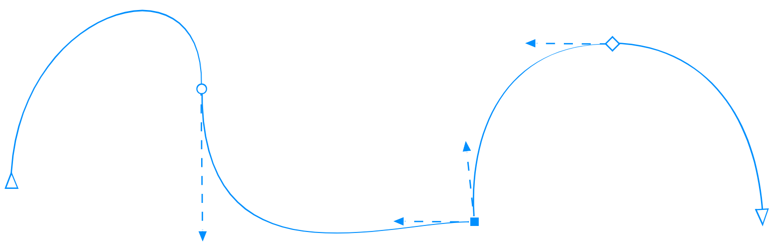
Node types

You can change the nodes on a curve object to one of three types: cusp, smooth, and symmetrical. The control handles of each node type behave differently.

Cusp nodes let you create sharp transitions, such as corners or sharp angles, in a curve object. You can move the control handles in a cusp node independently of one another, changing only the line on one side of the node.

With smooth nodes, the lines passing through the node take on the shape of a curve, producing smooth transitions between line segments. The control handles of a smooth node are always directly opposite one another, but they may be at different distances from the node.

Symmetrical nodes are similar to smooth nodes. They create a smooth transition between line segments, but they also let you give lines on both sides of a node the same curve appearance. The control handles of symmetrical nodes are directly opposite each other and at an equal distance from the node.



Each node type appears with a different shape - smooth nodes as circles, cusp nodes as squares, and symmetrical nodes as diamonds.

To shape a curve object by using cusp, smooth, or symmetrical nodes

1 In the toolbox, click the **Shape** tool .

2 Click a node.

3 On the property bar, click one of the following buttons:

- **Cusp node**
- **Smooth node**
- **Symmetrical node**

4 Drag the node's control handles.

You can also change an existing node from one type to another by using shortcut keys. To change a smooth node to a cusp node or a cusp node to a smooth node, click the node using the **Shape** tool, and press **C**. To change a symmetrical node to a smooth node or a smooth node to a symmetrical node, click the node with the **Shape** tool, and press **S**.

Transform nodes

You can shape objects by stretching, scaling, rotating, and skewing their nodes. For example, you can scale the corner nodes of a curve object to enlarge the curve object proportionally. Also, a curve object or parts of a curve object can be rotated in a counterclockwise or clockwise direction.

To stretch, scale, rotate, or skew nodes

1 In the toolbox, click the **Shape** tool .

2 Select a curve object.

3 Select the nodes along the curve that you want to transform.

4 On the property bar, click one of the following buttons:

- **Stretch or scale nodes**
- **Rotate or skew nodes**

5 Drag a set of handles to transform the nodes.

Break the path of curve objects

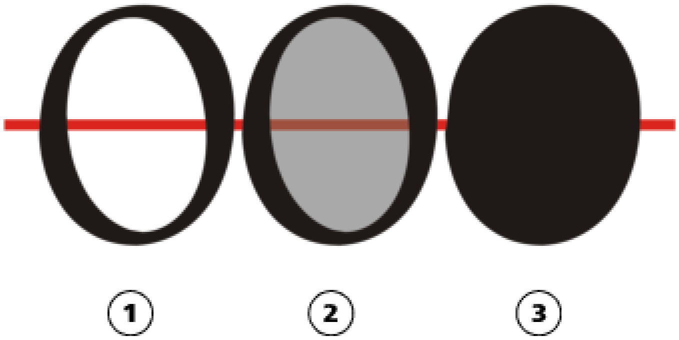
You can break the path of a curve object.

Paths

Paths outline an object’s shape and are often visible as one or more line or curve segments. You can disconnect line segments from one another to create subpaths. Even though they are not connected, subpaths are still part of the defining path of the original object; however, you can extract a subpath to create two separate objects: the extracted subpath and the object it was extracted from.

Subpaths

Subpaths are the basic curves and shapes from which a single curve object is constructed. For example, a single curve object with subpaths is often created when text is converted to curves. The letter “O,” for instance, is composed of two ellipses: the outside ellipse that defines the letter’s shape and the inside ellipse that defines the “hole.” The ellipses are subpaths that compose the single curve object, “O.” One of the basic reasons for creating an object with subpaths is that you can produce objects with holes in them. In the following example, you can see objects underneath the center of the letter “O.”



1) The letter “O” is converted to curves. 2) The resulting subpaths are the outside ellipse that defines the shape of the letter and the inside ellipse (tinted gray) that defines the hole. 3) In comparison, the black ellipse consists of a single path and cannot contain a “hole.”

To break a path

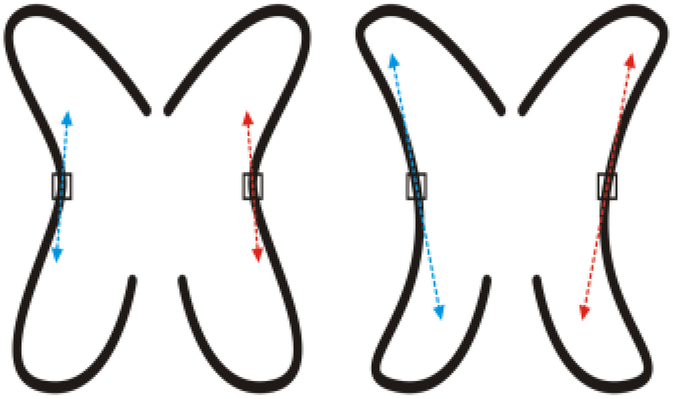
To	Do the following
Break a path	In the toolbox, click the **Shape** tool. Select a node on the path, and click the **Break curve** button on the property bar.
Extract a broken path from an object	In the toolbox, click the **Shape** tool. Right-click a path, and click **Break apart**. Select a segment, node, or group of nodes that represents the portion of the path you want to extract, and click the **Extract subpath** button on the property bar.

When you break a path in a curve object, the resulting subpaths remain part of the same object. When you extract a path from an object, you create two separate objects.

Mirror changes in curve objects

When you mirror changes in curve objects by using Reflect Nodes mode, you edit nodes and have the same edits take place in reverse on corresponding nodes. For example, you can move a node to the right, and its corresponding node moves the same distance to the left. This feature is useful when you want to shape a curve object and mirror the changes across the object's left and right side or top and bottom side.

To mirror changes, you must select two curve objects one of which was created by mirroring the other, or a symmetrical object. For information about mirroring objects, see "Mirror objects" on page 385. Next, you need to choose whether to mirror changes horizontally (along a vertical line of symmetry) or vertically (along a horizontal line of symmetry). Finally, you need to select the appropriate corresponding nodes so that editing changes are mirrored across the selected objects.



Left: Two corresponding nodes are selected in mirrored curve objects. Right: When the blue control handles are moved, the change is reflected in the corresponding control handles (in red).

To mirror changes in curve objects

1 Using the **Pick** tool, select mirrored curve objects or a symmetrical curve object.

2 Click the **Shape** tool .

3 On the property bar, click one of the following:

- **Reflect nodes horizontally** button — lets you edit corresponding nodes in objects that have been mirrored horizontally
- **Reflect nodes vertically** button — lets you edit corresponding nodes in objects that have been mirrored vertically

4 Hold down **Shift**, and select corresponding nodes on the left and right, or top and bottom.

5 Edit the nodes on one side.

The changes occur in reverse on corresponding nodes on the other side.

To shape multiple objects by using Reflect Nodes mode, click the first object, and drag to select nodes; or hold down **Shift**, and click each node on the first object. Then hold down **Shift**, click the second object, and drag to select nodes, or hold down **Shift** and click each node on the second object.

Smudge and smear objects

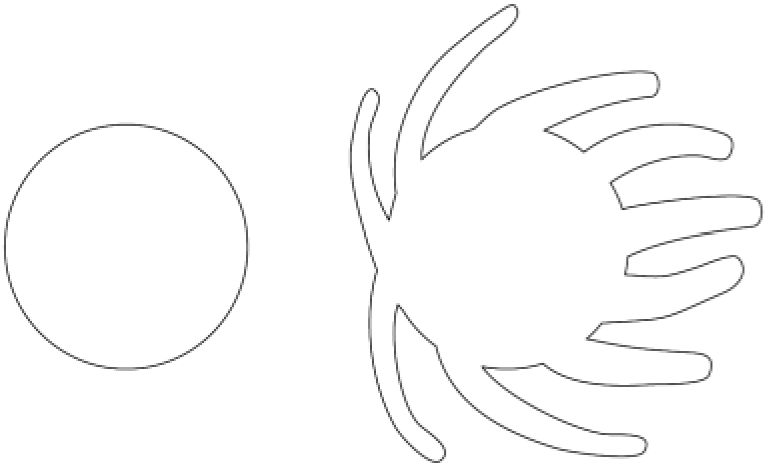
Smudging and smearing let you shape an object by pulling extensions or making indents along its outline. With smudging, the extensions and indents resemble streaks that vary little in width as you drag with the **Smudge** tool. With smearing, the extensions and indents have a more fluid shape that decreases in width as you drag with the **Smear** tool.

Smudge objects

When applying smudging to an object, you can control the extent and shape of the distortion whether you activate the controls for the graphics tablet stylus or use the settings that apply to a mouse.

The smudging effect responds to both the angle of rotation — or bearing — and the tilt angle of a graphics tablet stylus. Rotating the stylus changes the angle of the smudging effect and tilting the stylus flattens the brush tip and changes the shape of the smudging. If you are using a mouse, you can simulate the bearing and tilt of the stylus by specifying values. Increasing the bearing angle from 0 - 359° changes the angle of the brushstroke. As you decrease the tilt angle from 90° - 15°, you change the smudging shape by flattening the brush tip.

Smudging can respond to the pressure of a stylus on a tablet where the smudging widens with more pressure and narrows with less. If you are using a mouse or want to override stylus pressure, you can enter real values to simulate the pressure of a stylus on a graphics tablet. Negative values to -10 create a narrowing distortion, 0 maintains an even stroke width, and positive values to 10 create an expanding distortion.

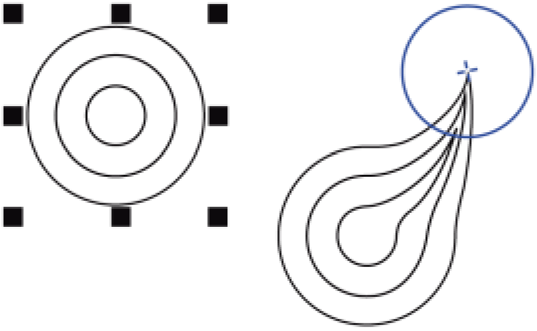


Smudging objects

Whether you are using a stylus or a mouse, you can specify the nib size. The nib size determines the width of the smudging applied to an object.

Smear objects

To control the smearing effect, you can set the size of the brush nib and the amount of effect to apply, and you can use the pressure of your digital pen. You can use smooth curves or curves with sharp corners when smearing objects.



Smearing an object

To smudge an object

1 Select an object using the **Pick** tool .

2 In the toolbox, click the **Smudge** tool .

3 Do one of the following:

- To smudge the inside of an object, click outside an object, and drag inwards.
- To smudge the outside of an object, click inside an object, and drag outwards.

You can also

Change the size of the brush nib	Type a value in the **Nib size** box on the property bar.
Change the size of the brush nib when using the graphics stylus	Click the **Pen pressure** button on the property bar and apply pressure to the stylus.
Widen or narrow the smudging	Type a value between -10 and 10 in the **Dryout** box on the property bar.
Specify the shape of the smudging	Type a value between 15 and 90 in the **Pen tilt** box on the property bar.
Change the shape of the smudging when using the graphics stylus	Click the **Use pen tilt** button on the property bar.

You can also

Specify the angle of the nib shape for smudging	Type a value between 0 and 359 in the **Pen bearing** box on the property bar.
Change the angle of the nib shape for smudging when using the graphics stylus	Click the **Use pen bearing** button on the property bar.

To smear an object

1. Select an object by using the **Pick** tool .
2. In the toolbox, click the **Smear** tool .
3. Do one of the following:
   - To smear the outside of an object, click outside an object, close to its edge, and drag outwards.
   - To smear the inside of an object, click inside an object, close to its edge, and drag inwards.

You can also

Change the size of the brush nib	Type a value in the **Nib size** box on the property bar.
Set the amount of smearing	Type a value in the **Pressure** box.
Use the pressure of a digital pen to control the amount of smearing	Click the **Pen pressure** button on the property bar.
Use smooth curves when smearing	Click the **Smooth smear** button .
Use curves with sharp corners when smearing	Click the **Pointy smear** button .

The difference between a smooth smear and pointy smear is noticeable only with higher Pressure values.

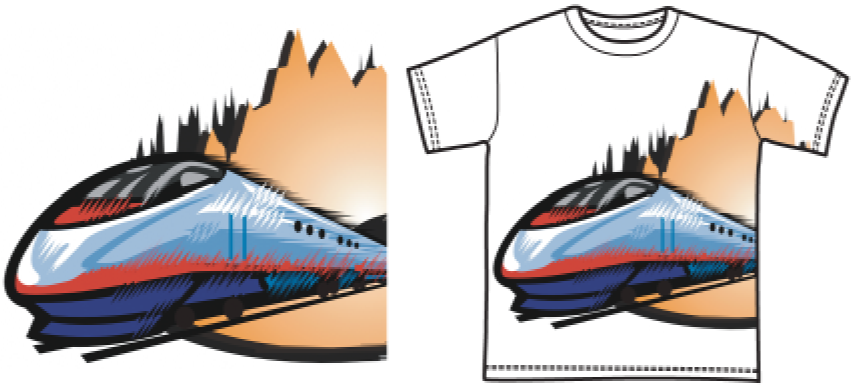
Roughen objects

The roughening effect lets you apply a jagged or spiked edge to objects, including lines, curves, and text. You can control the size, angle, direction, and number of the indentations whether you activate the graphics tablet stylus or apply settings to a mouse.

The roughening effect is determined either by movements of a graphics tablet stylus, by fixed settings, or by automatically applying perpendicular spikes to the line. Tilting the stylus toward and away from the tablet’s surface increases and decreases the size of the spikes. If you are using a mouse, you can specify the tilt angle from 0 - 90°. You can determine the direction of the spikes by changing the angle of rotation (or bearing) of the stylus as you apply the roughening effect to an object. When you are using a mouse, you can set the bearing angle from 0 - 359°. You can also increase or decrease the number of spikes that are applied as you drag.

The roughening effect also responds to the pressure of the stylus on the tablet. The more pressure you apply, the more spikes are created in the roughened area. If you are using a mouse, you can specify values to simulate the stylus pressure.

You can also change the brush nib size.



Roughening allows you to apply jags or spikes to part of an outline or path.

To roughen an object

1 Select an object using the **Pick** tool .

2 In the toolbox, click the **Roughen** tool .

3 Point to the area on the outline you want to roughen, and drag the outline to distort it.

You can also

Specify the size of the roughening spikes	Type a value from 0.01 to 2.0 in the **Nib size** box on the property bar.
Change the number of spikes in a roughened area	Type a value between 1 and 10 in the **Frequency of spikes** box 1 on the property bar.
Change the number of spikes in a roughened area when using a graphics stylus	Click the **Pen pressure** button on the property bar.
Specify the height of the roughening spikes	Type a value between 0 and 90 in the **Pen tilt** box on the property bar.
Increase the number of roughening spikes as you drag	Type a value between -10 and 10 in the **Dryout** box on the property bar.
Change the height of the roughening spikes when using a graphics stylus	Click the **Use pen tilt** button on the property bar.
Specify the direction of the roughening spikes	Choose **Fixed direction** from the **Spike direction** list box. Type a value between 0 and 359 in the **Bearing** box on the property bar.

You can also

Change the direction of the roughening spikes when using a graphics stylus	Choose **Stylus setting** from the **Spike direction** list box on the property bar.
Create roughening spikes perpendicular to the path or outline	Choose **Auto** from the **Spike direction** list box on the property bar.

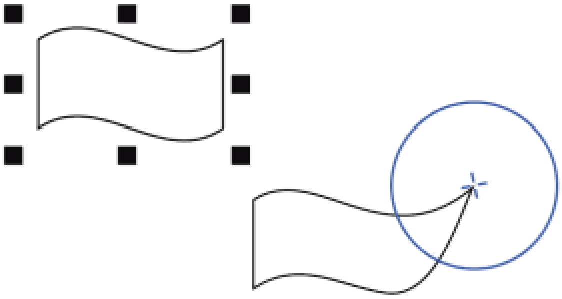
Objects with distortions, envelopes, and perspective applied to them are converted to curve objects before the roughening effect is applied.

To make the tilt angle and bearing angle responsive to the graphics tablet stylus, right-click the roughened object, and select a command from the submenu.

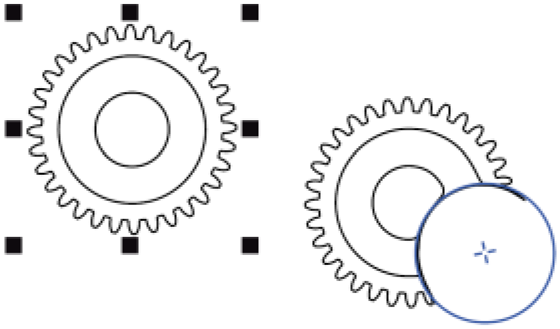
To get the minimum and maximum values for the roughening controls, right-click the control on the property bar, and click **Settings**.

Attract or push away nodes to shape

The **Attract** and **Repel** tool lets you shape objects by attracting nodes or pushing nodes away. To control the shaping effect, you can vary the size of the brush nib and the speed at which the nodes are attracted or pushed away, and you can use the pressure of your digital pen.



Attracting nodes to shape an object



Pushing nodes to shape an object

To shape an object by attracting and pushing away nodes

1 Select an object by using the **Pick** tool .

2 In the toolbox, click the **Attract and Repel** tool .

3 Do one of the following:

- To attract nodes to the cursor, click the **Attract** tool on the property bar.
- To push nodes away from the cursor, click the **Repel** tool .

4 Click inside or outside the object, close to its edge, and hold down the mouse button to reshape the edge. For a more pronounced effect, drag while holding down the mouse button.

You can also

Set the size of the brush nib	Type a value in the **Nib size** box on the property bar. To change the size of the brush nib, you can also drag in the document window while holding down **Shift**. Drag towards the nib's center to decrease the radius, and away from the nib's center to increase it.
Set the speed at which nodes are attracted or pushed away	Type a value in the **Rate** box.
Use the pressure of a digital pen to control the effect	Click the **Pen pressure** button on the property bar.

Apply distortion effects

You can apply three types of distortion effects to shape objects.

Distortion effect	Description
Push and pull	Lets you push the edges of an object in or pull the edges of an object out
Zipper	Lets you apply a saw tooth effect to the edges of the object. You can adjust the amplitude and frequency of the effect.
Twister	Lets you rotate an object to create a swirl effect. You can choose the direction of the swirl, as well as the degree and amount of rotation.

After you distort an object, you can change the effect by altering the center of distortion. This point is identified by a diamond-shaped handle, around which a distortion appears. It is similar to a mathematical compass, where the pencil moves around a stationary point. You can place the center of distortion anywhere in the drawing window, or choose to center it in the middle of an object so that the distortion is distributed evenly and the shape of the object changes in relation to its center.

You can create an even more dramatic effect by applying a new distortion to an already distorted object. You don’t lose the effect of the original distortion if, for example, you apply a zipper distortion on top of a twister distortion. The Corel DESIGNER application also lets you remove and copy distortion effects.

When an object with a distortion effect is brought into Focus mode, the object and the effect are brought into focus together. Once in Focus mode, you can select and edit the object and the effect separately. For more information about Focus mode, see “Edit objects in Focus mode” on page 370.

To distort an object

1 In the toolbox, click the **Distort** tool .

2 On the property bar, click one of the following buttons, and specify the settings you want:

- **Push and pull distortion**
- **Zipper distortion**
- **Twister distortion**

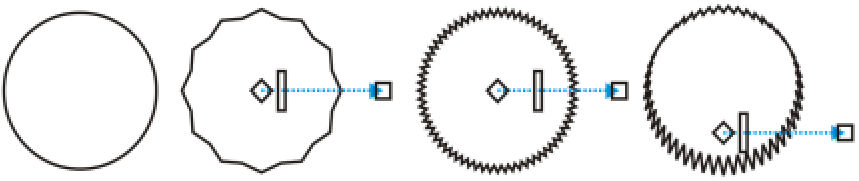
3 Point to where you want to place the center of distortion, and drag until the object is the shape you want.

You can also

Change the center of distortion	Drag the diamond-shaped position handle to a new location.
Adjust the number of points on a zipper distortion	Move the slider on the center of the distortion handle.
Apply a preset distortion	Choose a distortion preset from the **Preset** list box on the property bar.
Apply more than one distortion to an object	Click another distortion type on the property bar, click an object, and drag.

You can reapply the effects to distorted objects.

You can center a distortion by clicking the **Center distortion** button on the property bar.



You can use the interactive vector controls to edit a distortion effect. Left: Zipper effect applied to circle. Right: Zipper effects with higher frequency (more spikes) applied.

To remove a distortion

1. Select a distorted object.
2. Click **Object** ▶ **Clear Distortion**.

Removing a distortion this way clears the most recent distortion you've applied.

You can also remove a distortion from a selected object by clicking **Clear Distortion** on the property bar.

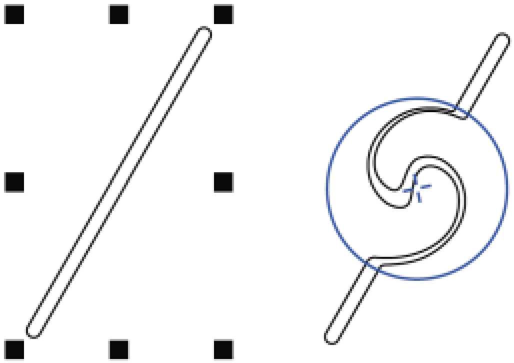
To copy a distortion

1. Select the object to which you want to copy a distortion.
2. Click **Object** ▶ **Copy effect** ▶ **Distortion from**.
3. Click a distorted object.

You can also use the **Eyedropper** tool to copy the effect. For more information, see "To copy effects from one object to another" on page 377.

Add twirl effects

You can add twirl effects to objects. You can set the radius, speed, and direction of the twirl effects, and you can use the pressure of your digital pen to change the intensity of the twirl effect.



Adding a twirl effect

To add a twirl effect to an object

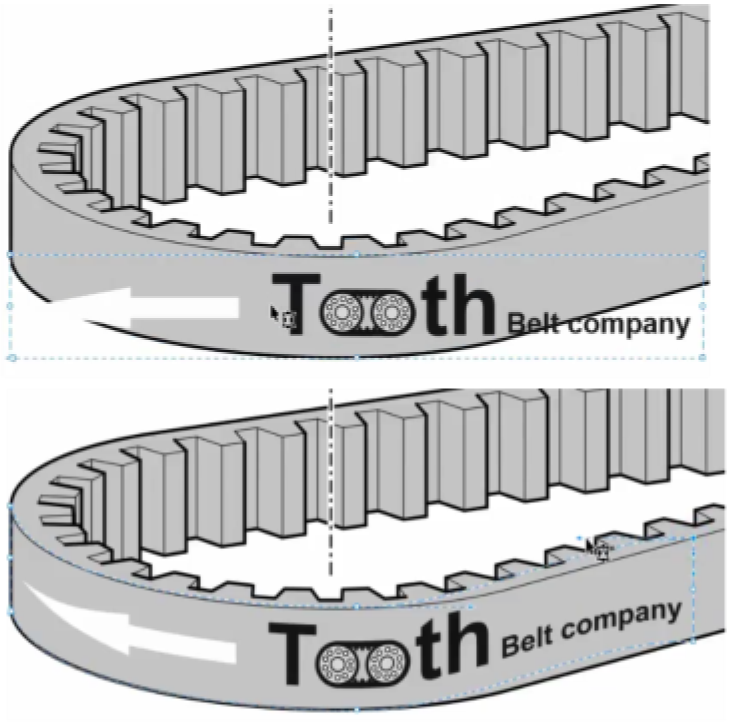
1. Select an object by using the **Pick** tool .
2. In the toolbox, click the **Twirl** tool .
3. Click the edge of the object, and hold down the mouse button until the twirl is the size you want.
   To position and reshape the twirl, you can drag while holding down the mouse button.

You can also

Set the radius of the twirl effect	Type a value in the **Nib size** box on the property bar.
Set the rate at which the twirl effect is applied	Type a value between 1 and 100 in the **Rate** box on the property bar.
Set the direction of the twirl effect	Click the **Counterclockwise twirl** button or the **Clockwise twirl** button .
Use the pressure of a digital pen to control the intensity of the twirl effect	Click the **Pen pressure** button on the property bar.

Shape objects by using envelopes

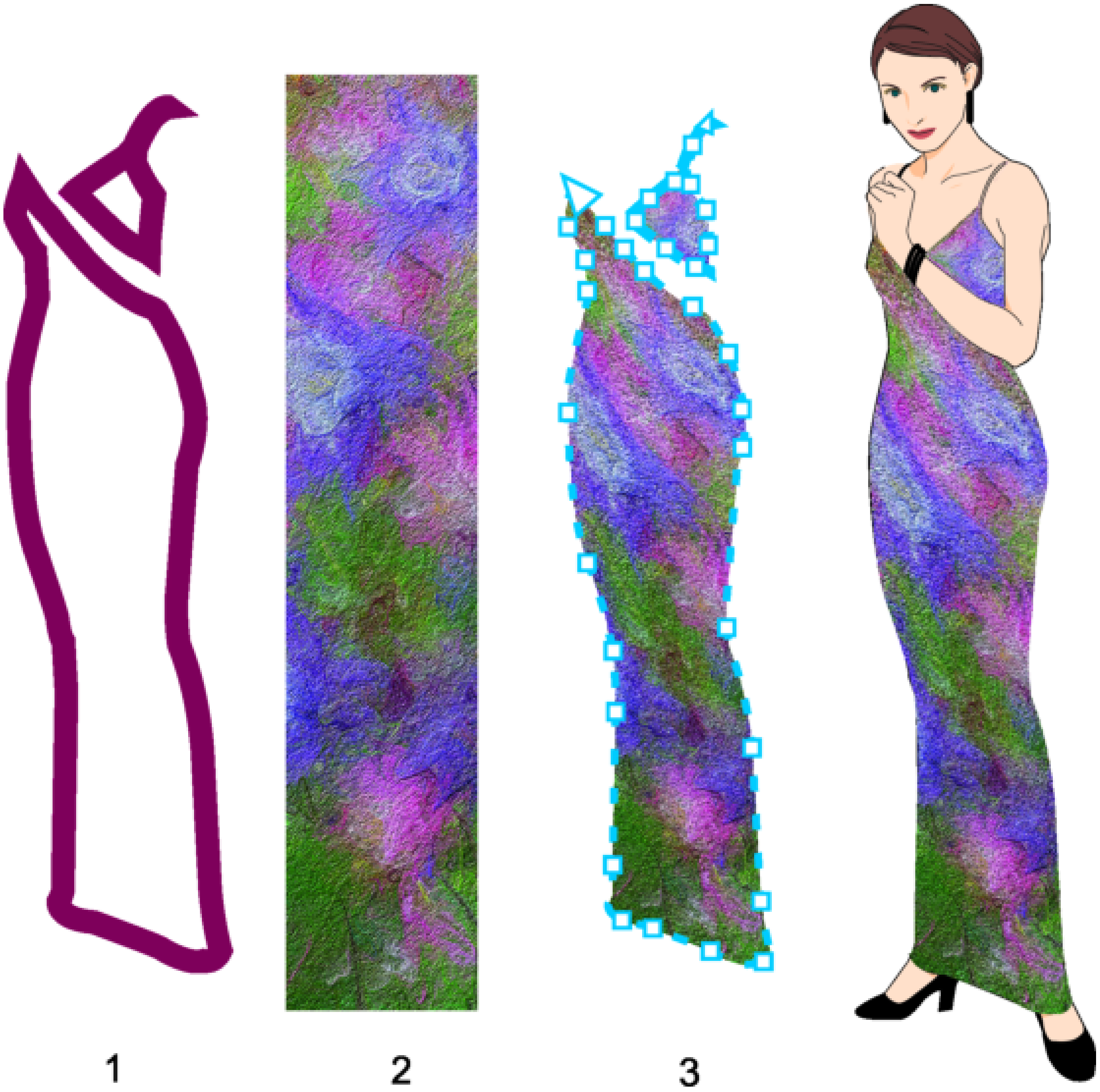
Corel DESIGNER lets you shape objects, including lines, artistic text, paragraph text frames, and bitmaps by applying envelopes. Envelopes are made of multiple nodes that you can move to shape the envelope and, as a result, change the shape of the object.



The envelope is applied nondestructively, so you can edit it or remove it and revert to the original image at any point.

You can apply a basic envelope that conforms to the shape of an object, or you can also apply a preset envelope.

If none of the presets fits your needs, you can create a custom envelope and save it for future use. Envelope presets are saved as **Preset** (**.PST**) files and are stored in the \AppData\Roaming\Corel\CorelDRAW Technical Suite 2026\Designer\Presets\Envelope folder.



A custom envelope (3) is created from the shape of a vector object (1) and applied to a bitmap (2).

Corel DESIGNER also lets you copy and remove envelopes.

After you apply an envelope, you can edit it or add a new envelope to continue changing the object's shape. You edit an envelope by adding and positioning its nodes. Adding nodes gives you more control over the shape of the object contained in the envelope. Corel DESIGNER also lets you delete nodes, move multiple nodes simultaneously, change nodes from one type to another, and change a segment of an envelope to a line or curve. For more information about the different types of nodes, see "Curve objects" on page 274.

You can also change the mapping mode of an envelope to specify how the object fits to the envelope. For example, you can stretch an object to fit the basic dimensions of the envelope, and then apply the horizontal mapping mode to compress it horizontally so that it fits the shape of the envelope.

To apply an envelope

1 Select an object.

2 In the toolbox, click the **Envelope** tool.

3 On the property bar, click one of the following buttons:

- **Straight line mode** — creates envelopes based on straight lines, adding perspective to objects
- **Single-arc mode** — creates envelopes with an arc shape on one side, giving objects a concave or convex appearance
- **Double-arc mode** — creates envelopes with an S shape on one or more sides
- **Unconstrained mode** — creates freeform envelopes that let you change the properties of the nodes, and add and delete the nodes

4 Click the object.

5 Drag the nodes to shape the envelope.

If you want to reset the envelope, press **Esc** before releasing the mouse.

You can also

Apply a preset envelope	Click the **Preset list** list box on the property bar, and click an envelope shape.
Apply an envelope to an object with an envelope	Click the **Add new envelope** button on the property bar, and drag the nodes to change the shape of the envelope.
Remove an envelope	Click **Effects** ▸ **Clear envelope**.

Applying an envelope to paragraph text allows you to modify only the shape of the text frame. To shape the text inside the frame, consider converting the frame to a curve after you finish editing and formatting the content. For information about converting objects to curves, see "To convert objects to curve objects" on page 274. Note that once you convert the frame to a curve, you can no longer edit the text. To shape individual characters with an envelope, use artistic text.

You cannot apply an envelope to a bitmap with an envelope.

You can also apply an envelope by using the **Envelope** docker (**Effects** ▸ **Envelope**).

You can prevent the straight lines of a vector object from being converted to curves by enabling the **Keep lines** button on the property bar.

To create an envelope based on the shape of another object

1 Select an object to which you want to apply an envelope.

2 In the toolbox, click the **Envelope** tool.

3 Click the **Create envelope from** button on the property bar.

4 Click the object from which you want to create an envelope.
The envelope is applied to the object that you selected in step 1.
To save the envelope for future use, click the **Add preset** button on the property bar, type a filename in the **File name** list box, and click **Save**.

You can create an envelope only from a closed curve.

To copy an envelope

1 Select an object to which you want to apply an envelope.

2 Click **Object** ▸ **Copy effect** ▸ **Envelope from**.

3 Select the object from which you want to copy the envelope.

You can also copy an envelope by selecting an object, clicking the **Copy envelope properties** button on the property bar, and selecting an object with the envelope you want to copy.

You can also use the **Attributes Eyedropper** tool to copy an envelope. For more information, see "To copy effects from one object to another" on page 377.

To edit the nodes and segments of an envelope

1 In the toolbox, click the **Envelope** tool.

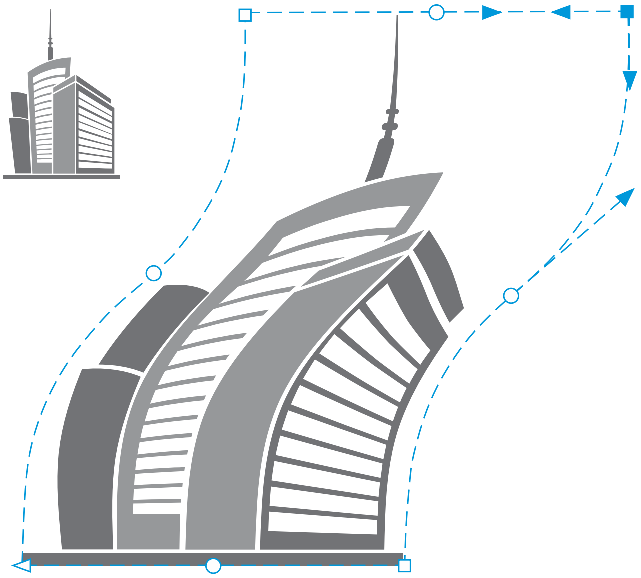
2 Select an object with an envelope.

3 Double-click the envelope to add a node or double-click a node to delete it.

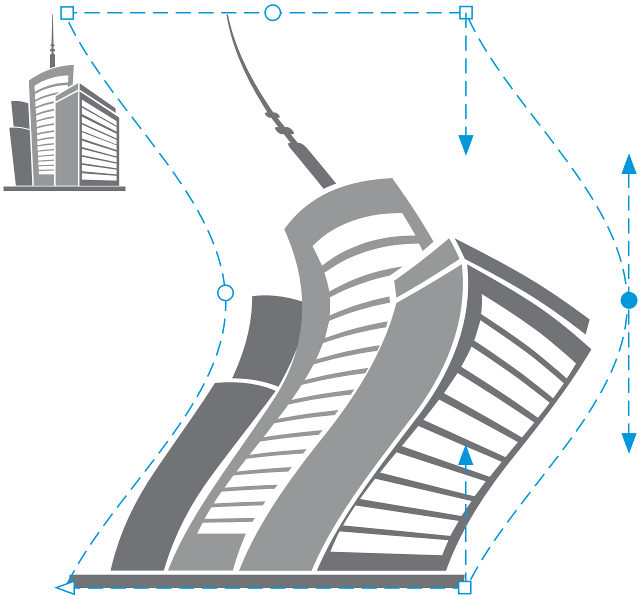
You can also

Move several envelope nodes at once	Click the **Unconstrained mode** button on the property bar, marquee select the nodes you want to move, and drag any node to a new position.
Marquee select multiple nodes	On the property bar, choose **Rectangular** from the **Selection mode** list box, and drag around the nodes that you want to select.
Freehand marquee select multiple nodes	On the property bar, choose **Freehand** from the **Selection mode** list box, and drag around the nodes you want to select.
Move two opposing nodes an equal distance in the same direction	Click the **Straight line mode**, **Single-arc mode** or **Double-arc mode** button on the property bar so that it appears raised, press **Ctrl**, and drag a node to a new position.

You can also



Moving corner nodes skews the envelope.

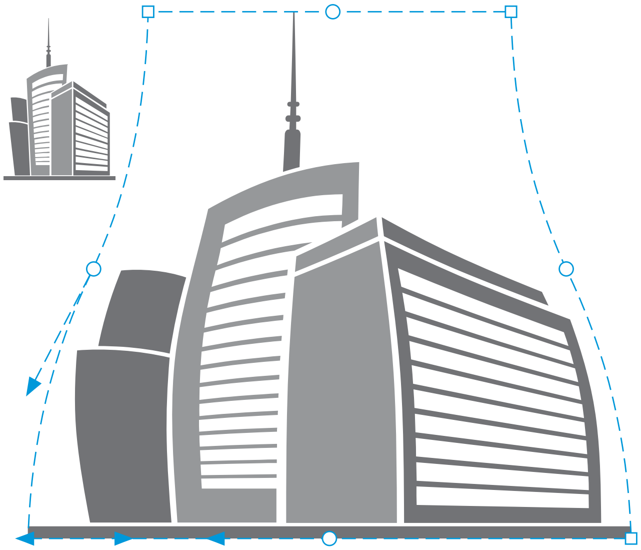


Moving middle nodes

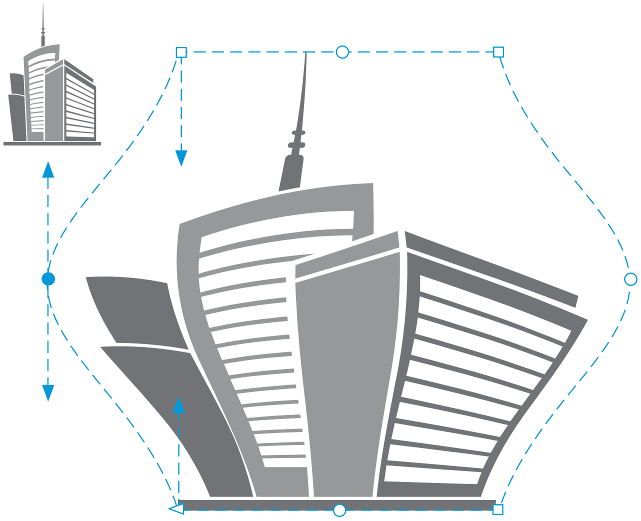
Note: This feature applies only to some preset envelopes with symmetrical nodes.

Move two opposing nodes an equal distance in the opposite direction	Click the **Straight line mode**, **Single-arc mode** or **Double-arc mode** button on the property bar so that it appears raised, press **Shift**, and drag a node to a new position.

You can also



Moving corner nodes

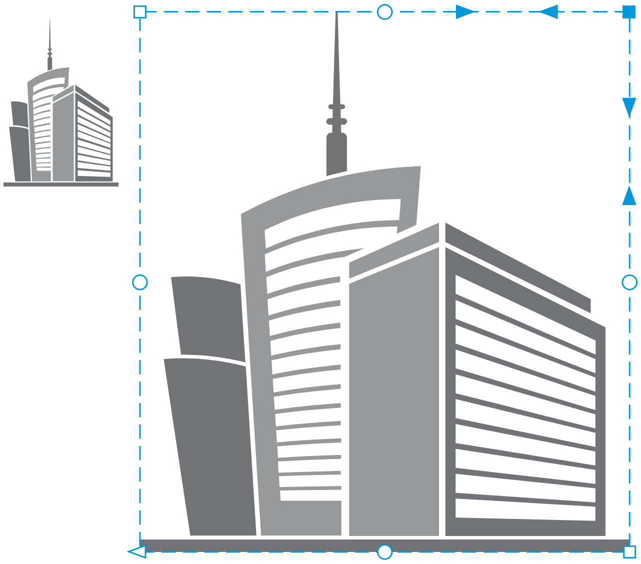


Moving middle nodes

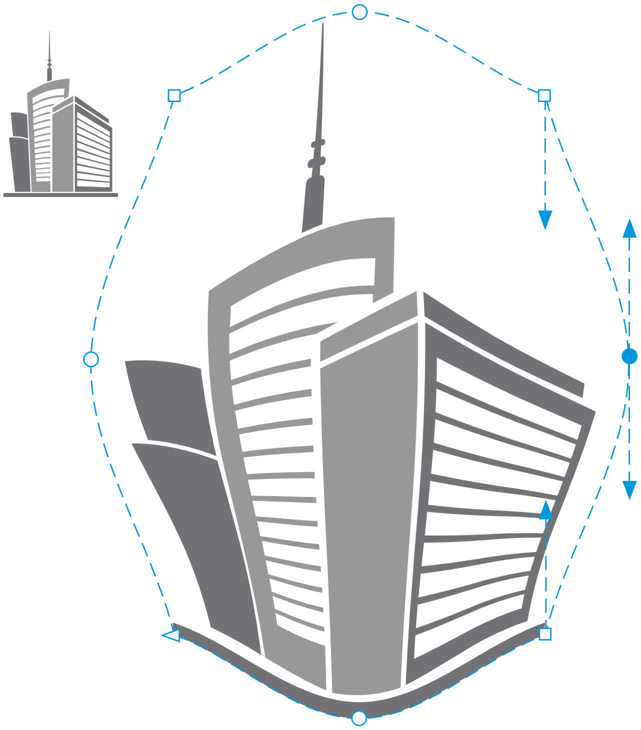
Note: This feature applies only to some preset envelopes with symmetrical nodes.

Move all opposing nodes symmetrically to or away from a central point	Click the **Straight line mode**, **Single-arc mode** or **Double-arc mode** button on the property bar so that it appears raised, press **Ctrl** + **Shift**, and drag a node to a new position.

You can also



Moving all corner nodes stretches the envelope horizontally or vertically.



Moving all middle nodes lets you push the edges of the envelope in or pull the edges of the envelope out.

Note: This feature applies only to some preset envelopes with symmetrical nodes.

You can also

Change an envelope node type	Click the **Unconstrained mode** button on the property bar so that it appears pressed, and click either the **Cusp node** , the **Smooth node** , or the **Symmetrical node** button.
Change an envelope segment to a straight line or curve	Click the **Unconstrained mode** button on the property bar so that it appears pressed, click a line segment, and click the **Convert to line** button or the **Convert to curve** button. **Note:** Both the **Convert to line** and **Convert to curve** buttons are disabled when you apply an envelope to a bitmap.

If you split, crop, or erase portions of an object with an envelope, you can no longer edit the envelope.

If you edit a bitmap with an envelope in Corel PHOTO-PAINT, or if you copy a bitmap with an envelope and paste it into Corel PHOTO-PAINT or into an earlier version of Corel DESIGNER, the envelope is no longer editable.

To change the mapping mode

1. In the toolbox, click the **Envelope** tool.
2. Click an object with an envelope.
3. On the property bar, choose one of the following from the **Mapping mode** list box:
   - **Horizontal** — stretches the object to fit the basic dimensions of the envelope and then compresses the object horizontally to fit the shape of the envelope
   - **Original** — maps the corner handles of the object's selection box to the envelope's corner nodes. The other nodes are mapped linearly along the edge of the object's selection box.
   - **Putty** — maps the corner handles of the object's selection box to the envelope corner nodes
   - **Vertical** — stretches the object to fit the basic dimensions of the envelope and then compresses the object vertically to fit the shape of the envelope
4. Drag the nodes or the control handles.

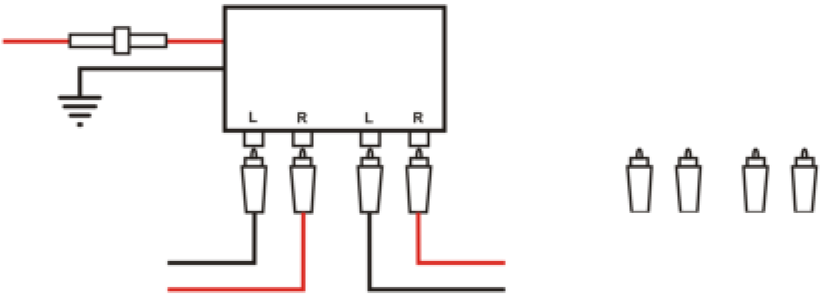
The mapping mode of paragraph text frames cannot be changed after an envelope is applied.

Crop and erase objects

You can crop and erase portions of objects.

Crop

Cropping lets you quickly remove unwanted areas in objects and imported photos, eliminating the need to ungroup objects, break linked groups apart, or convert objects to curves. You can crop vector objects and bitmaps.



Cropping objects

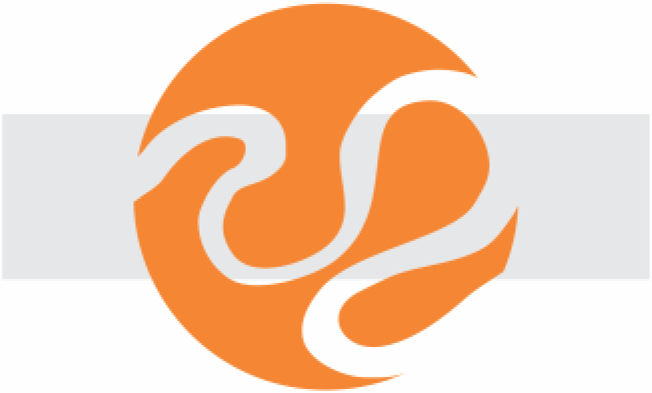
When cropping objects, you define a rectangular area (cropping area) that you want to keep. Object portions outside the cropping area are removed. You can specify the exact position and size of the cropping area, and you can rotate and resize it. You can also remove the cropping area.

You can crop only selected objects without affecting other objects in a drawing, or you can crop all objects on the drawing page. In either case, the affected text and shape objects are automatically converted to curves.

Erase

Corel DESIGNER lets you erase unwanted portions of bitmaps and vector objects. The **Eraser** tool works just like a pencil eraser, removing any part of the image over which you click and drag. If you want to erase only portions of a specific object, you have to select it. When no object is selected, the **Eraser** tool removes any part of the drawing over which you drag. For information about selecting objects, see "Select objects" on page 367. Erasing automatically closes any affected paths and converts the object to curves. If you erase connecting lines, Corel DESIGNER creates subpaths rather than individual objects. You cannot erase objects with contours, blends, drop shadows, block shadows, and extrusions.

When working with a pen or stylus, you can use pressure to vary the size of the eraser nib. If your pen or stylus supports tilt and bearing, you can use these features to vary the flatness and rotation of the eraser nib. You can also set fixed values for the tilt angle and bearing angle so that the flatness and rotation of the nib remain the same.

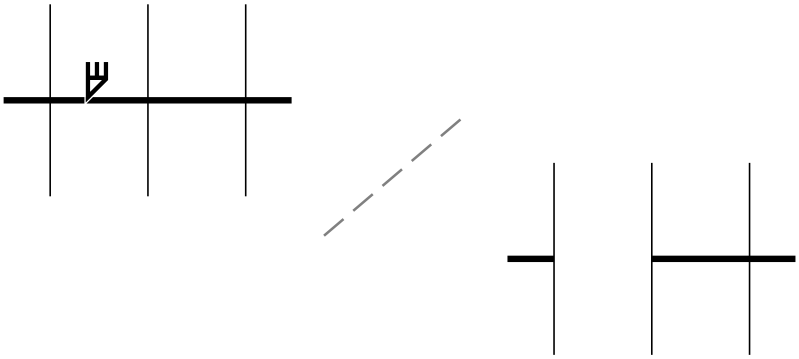


You can use your stylus to vary the size and flatness of the eraser nib.

You can also choose default settings for the Eraser tool such as the default size of the eraser nib. Objects created as a result of erasing have their nodes automatically reduced; however you can choose to disable this setting.

Delete

You can also delete virtual line segments, which are portions of objects that overlap each other. For example, you can delete a loop in a line that crosses over itself, or loops in line segments in which two or more objects overlap.



Deleting virtual line segments

To crop an object or imported photo

1. Select the object or imported photo that you want to crop.

   You can select one or more objects. If no objects on the drawing page are selected, all objects in the drawing will be cropped.
2. In the toolbox, click the **Crop** tool.
3. Drag to define a cropping area.
4. Double-click inside the cropping area.

You can also

Specify the exact position of the cropping area	Type values in the **Crop position** boxes on the property bar, and press **Enter**.
Specify the exact size of the cropping area	Type values in the **Crop size** boxes on the property bar, and press **Enter**.
Rotate the cropping area	Type values in the **Angle of rotation** box.
Remove the cropping area	Click **Clear**.

Objects on locked, hidden, Grid, or Guides layers cannot be cropped. Also, you cannot crop OLE and Internet objects, rollovers, or the content of PowerClip objects.

During cropping, affected linked groups, such as contours, blends, and extrusions, are automatically broken apart.

You can move, rotate, and size the cropping area interactively as you would any object. To move the cropping area, drag it to a new position. To size the cropping area, drag any of its handles. To rotate the cropping area, click inside, and drag a rotation handle.

You can remove the cropping area by pressing **Esc**.

To erase an image area

1. Perform a task from the following table.

To	Do the following
Erase an area in a drawing	Deselect all objects.
Erase portions of an object	Select the object.

2 Do one of the following:
- When using a mouse, click the **Eraser** tool in the toolbox.
- When using a stylus, flip the stylus to automatically switch to erase mode.

3 Drag over the area that you want to erase.

You can also

Change the size of the eraser nib	Type a value in the **Eraser thickness** box on the property bar, and press **Enter**.
Change the shape of the eraser nib	Click the **Round nib** ○ or the **Square nib** □ button on the property bar.
Vary the width of the eraser nib	Click the **Pen pressure** button on the property bar to enable it. The maximum width of the nib is determined by the value specified in the **Eraser thickness** box. If you are using the mouse, press the Up arrow or Down arrow to simulate changes in pen pressure and change the width of the eraser nib.
Vary the flatness of the eraser nib	Click the **Pen tilt** button on the property bar to enable it.
Flatten the eraser nib by setting a fixed value for pen tilt	Click the **Pen tilt** button on the property bar to disable it, and type a value in the **Tilt angle** box. You can specify a value between 15 and 90. The lower the value, the flatter the nib.
Vary the rotation of the eraser nib	Click the **Pen bearing** button on the property bar to enable it.
Rotate the eraser nib by setting a fixed value for pen bearing	Click the **Pen bearing** button on the property bar to disable it, and type a value in the **Bearing angle** box. You can specify a value between 0 and 359.
Maintain all the nodes of the area being erased	Disable the **Reduce nodes** button on the property bar.

When you erase portions of objects, any affected paths are automatically closed.

You can erase straight lines by clicking where you want to start erasing, and then clicking where you want to finish erasing. Press **Ctrl** if you want to constrain the line's angle.

You can also erase an area of a selected object by double-clicking the area with the **Eraser** tool.

To choose default Eraser settings

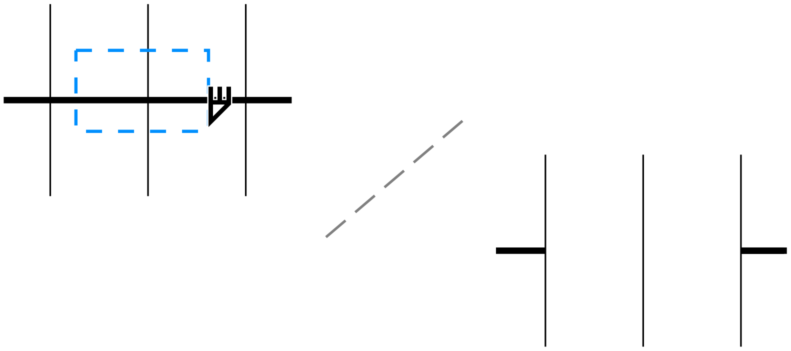
1. Click **Tools** ▸ **Options** ▸ **Tools**.
2. Click **Eraser** in the left pane of the dialog box that appears.
3. Type a thickness value in the **Thickness** box to set the size of the eraser nib.
4. Enable or disable the **Auto-reduce nodes of resulting objects** check box.

To delete a virtual line segment

1. In the toolbox, click the **Virtual segment delete** tool .
2. Move the pointer to the line segment you want to delete.
   The **Virtual segment delete** tool snaps upright when positioned properly.
3. Click the line segment.

You can also

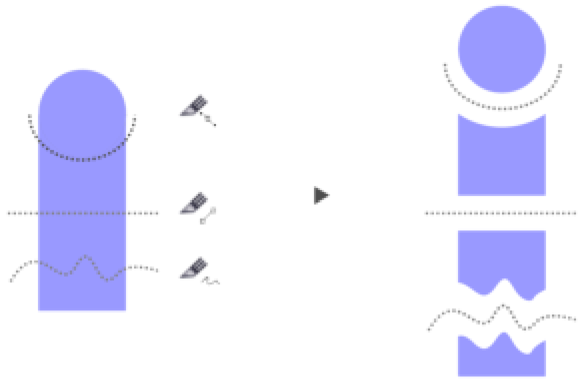
Delete multiple line segments at one time	Drag a marquee to enclose or intersect all target segments.
Delete a virtual line segment that intersects with a curve	Hold down **Alt**, and drag to draw a curve.
Weld line segments	Hold down **Shift**, click the two overlapping end points. You can also hold down **Alt** + **Shift**, and drag to marquee select the overlapping nodes.



Deleting multiple virtual line segments

Split objects

You can split vector objects, text, and bitmaps. You can split single objects or groups of objects along straight, freehand, or Bézier lines.

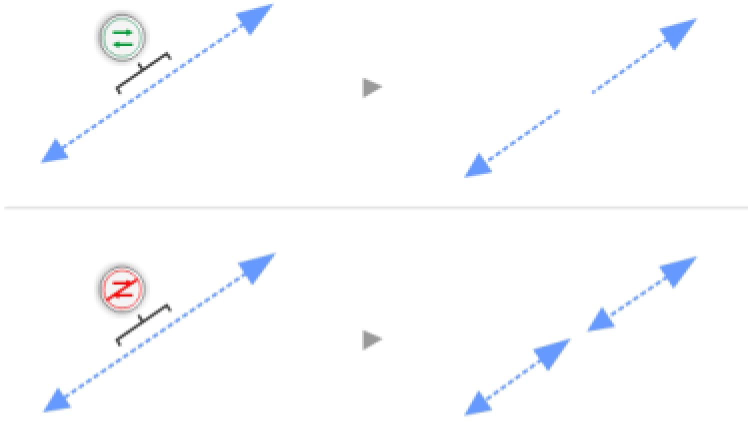


(From top to bottom) Three modes for splitting objects are available: Bézier, 2-Point Line, and Freehand.

In addition, you can create a gap between the new objects resulting from the splitting action, or you can make the new objects overlap.

When you split an object by using the **Knife** tool, Corel DESIGNER lets you choose whether to convert outlines to curve objects or keep them as outlines. By default, the application automatically chooses the option that best preserves outline appearance.

When splitting objects that have dashed lines, arrowheads or end caps, the **Convert to objects** option preserves the outline appearance better. When you choose the **Automatic** option for such objects, Corel DESIGNER converts the outlines to objects.



Top: The outline (a dashed line with arrowheads in this example) was converted to objects after the split, preserving the original appearance. Bottom: The Keep outlines option was used, resulting in two lines with start and end arrowheads.

You can split an object into equal segments by using the **Object** ▸ **Shaping** ▸ **Equal Divide** command.

To split an object

1 In the toolbox, click the **Knife** tool.

2 On the property bar, click one of the following buttons:

- **2-point line mode** — to split the object along a straight line. To constrain the line by 15-degree increments, hold down **Shift** + **Ctrl**.

- **Freehand mode** — to split the object along a freehand line

3 Drag across the object or group of objects that you want to split.

You can also

Split an object along a Bézier line	Click the **Bézier mode** button on the property bar. Click where you want to start cutting an object, drag the control handle to where you want to position the next node, and click. Continue clicking to add more straight segments to the line. To add a curved segment, point to where you want to place the node and drag to shape the curve. To constrain the line by 15-degree increments, hold down **Shift** + **Ctrl**.
Create a gap or an overlap between the new objects	On the property bar, choose **Gap** or **Overlap** from the **Cut span** list box. Type a value in the **Width** box.
Choose outline options	On the property bar, choose an option from the **Outline options** list box.
Switch from one mode to another	Click the **Knife** tool, and press **A**. The cursor changes to show the currently selected mode — **2-point line**, **Freehand**, or **Bézier**. Note: You cannot switch modes while dragging with the **Knife** tool.

When you split an object by using the **Knife** tool, the new objects become curve objects.

To divide an object into equal segments

1 Select the object that you want to divide.

2 Click **Object** ▸ **Shape** ▸ **Equal Divide**.

3 In the **Shape** docker, specify the following:

- **Divisions** — number of segments to divide the object into
- **Gap** — amount of space between segments

If you want to group the segments after the divide, enable the **Group divisions** check box.

If you want the segments to be combined as one object, enable the **Combine divisions** check box. Disable the check box if you want the segments to be individual objects.

If you do not want to delete the original object, disable the **Delete selected object** check box.

4 Click **Apply**.

This feature creates a copy of the object and applies the divisions to the new object. If you do not delete the original object, you will have two objects one on top of the other, and the object will appear unchanged.

The resulting object inherits the original object’s edge and fill properties.

You can divide curves, arcs, rectangles, and polygons. To divide other objects, you must first convert them to curves. You cannot divide images.

You can select multiple objects to divide at one time. If you also enable the **Group divisions** check box, all the objects that you divide are grouped into a single group.

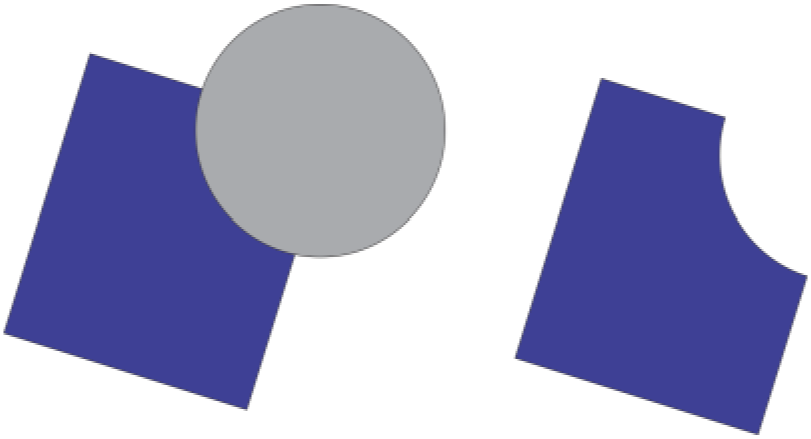
Trim objects

Trimming creates irregularly shaped objects by removing object areas that overlap. You can trim almost any object, including clones, objects on different layers, and single objects with intersecting lines. However, you cannot trim paragraph text, dimension lines, or masters of clones.

Before you trim objects, you must decide which object you want to trim (the target object) and which object you want to use to perform the trimming (the source object). For example, if you want to create a star-shaped cut out of a square object, the star is the source object because you are using it to trim the square. The square is the target object because it’s the object you want to trim. The source object trims the part of the target object it overlaps.

The target object retains its fill and outline attributes. For example, if you trim a rectangle that is overlapped by a circle, the area of the rectangle that was covered by the circle is removed, creating an irregular shape.

Corel DESIGNER lets you trim objects in different ways. You can use a front object as the source object to trim an object behind it, as well as use the back object to trim a front object. You can also remove hidden areas of overlapping objects, so that only the visible areas remain in the drawing. Removing the hidden areas can reduce file size when you convert vector graphics to bitmaps.



The circle is used to trim the rectangle.

To trim an object

1 Select the source and target objects.

2 Click **Object** ▶ **Shaping** ▶ **Trim**.

3 In the **Shape** docker, click **Indicate target**.

4 Click the object to trim.

If you want to delete objects during the trim, enable the **Delete selected object** or **Delete target object** check box in the **Shape** docker.

To trim front or back objects

1 Marquee select the source and target objects.

2 Click **Object** ▸ **Shaping**, and click one of the following:
  - **Front minus back** — removes the back object from the front one
  - **Back minus front** — removes the front object from the back one
3 Click **Apply** in the **Shape** docker.

You can trim the control object of a PowerClip object so that the object inside the PowerClip object will assume the new shape of the PowerClip container. For information about PowerClip objects, see “PowerClip objects” on page 318.

Linked objects such as drop shadows, text on a path, blends, contours, and extrusions are converted to curve objects before they are trimmed.

To trim overlapping areas in objects

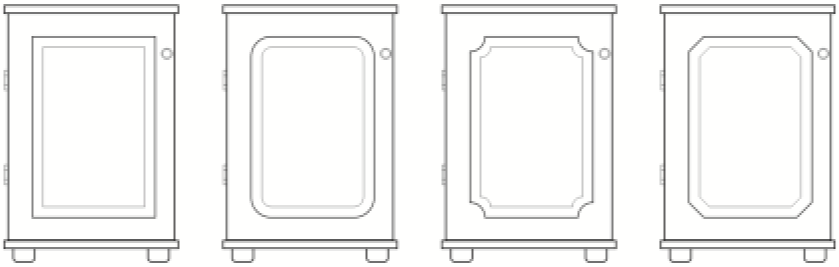
1 Marquee select the objects you want to trim.
2 Click **Object** ▸ **Shaping** ▸ **Simplify**.
3 Click **Apply** in the **Shape** docker.

You can trim the control object of a PowerClip object, so that the object inside the PowerClip object assumes the new shape.

Linked objects, such as drop shadows, text on a path, blends, contours, and extrusions, are converted to curve objects before they are trimmed.

Fillet, scallop, and chamfer corners

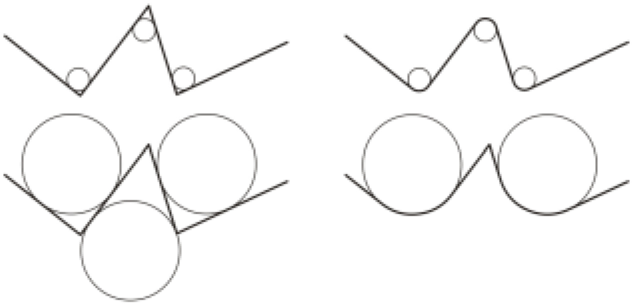
You can fillet, scallop, or chamfer the corners of any curve object, whether it originates from a shape, lines, text, or a bitmap. Filleting produces a rounded corner, scalloping rounds and inverts the corner to create a notch, and chamfering bevels a corner so that it appears flat. Corel DESIGNER also lets you preview the corners before you apply the changes to them. For information about modifying the corners of squares and rectangles, see “Rectangles and squares” on page 233.



The cabinet doors have different styles applied to the corners. From left to right you can see standard corners, filleted corners, scalloped corners, and chamfered corners.

If you modify the corners of a non-curve shape, the shape is automatically converted to curves for you. The changes are applied to all corners unless you select individual nodes. However, you must convert an object to curves manually by using the **Convert to curves** command before you can select individual nodes. You cannot fillet, scallop, or chamfer a smooth or symmetrical curve; the corner must be created by two straight or curve segments that intersect at an angle of less than 180 degrees.

The operation is not applied to the corners when the fillet, scallop, or chamfer value is too high. This occurs when the line segments aren’t long enough to apply the radius or chamfer distance. When setting values for these operations, consider that, although the line segments may appear long enough at the beginning of the operation, they shorten as the radius or chamfer values are applied across the object.



In this example, the circles represent fillet radius settings. The top row shows the proposed fillets on the left and the filleted results on the right. The bottom row shows the proposed fillets on the left, but in the results on the right, not all corners are filleted. After the first fillet is applied, the next corner cannot be filleted because the line segment is not long enough. This corner is skipped, and the final corner is filleted.

To round object corners by filleting

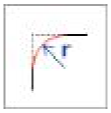
1 Do one of the following:
- Select a curve object using the **Pick** tool .
- Select individual nodes on a curve object using the **Shape** tool .

2 Click **Window** ▸ **Fillet/Scallop/Chamfer.**

3 In the **Fillet/Scallop/Chamfer** docker, enable the **Fillet** option.

4 Type a value in the **Radius** box.

The radius is used to create a circular arc whose center is equidistant from either side of a corner. Higher values produce more rounded corners.



5 Click **Apply**.

The **Apply** button is disabled if no valid objects or nodes are selected.

If you have a square or rectangle, you can also round all corners at once by dragging a corner node toward the center of the object while the **Shape** tool is active. The shape is not converted to curves if you use this method.

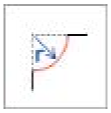
To scallop object corners

1 Do one of the following:
- Select a curve object using the **Pick** tool .
- Select individual nodes on a curve object using the **Shape** tool .

2 Click **Window** ▸ **Fillet/Scallop/Chamfer.**

3 In the **Fillet/Scallop/Chamfer** docker, enable the **Scallop** option.

4 Type a value in the **Radius** box.
The radius value is measured from the original corner point to create a scalloping arc.



5 Click **Apply**.

The **Apply** button is disabled if no valid objects or nodes are selected.

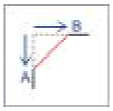
To bevel object corners by chamfering

1 Using the **Pick** tool, select the object.

2 Click **Window** ▸ **Fillet/Scallop/Chamfer.**

3 In the **Fillet/Scallop/Chamfer** docker, enable the **Chamfer** option.

4 In the **Chamfer distance** area, type a value in the **A** box to set where the chamfer will begin in relation to the original corner.
If you do not want the ends of the chamfer to be equidistant from the original corner, click the **Lock** button, and type a different value in the **B** box. **A** and **B** values are applied according to the direction in which the line is drawn.



5 Click **Apply**.

To select individual nodes using the **Shape** tool, you must first convert the object to curves manually by using the **Convert to curves** command.

Weld and intersect objects

You can create irregular shapes by welding and intersecting objects. You can weld or intersect almost any object, including clones, objects on different layers, and single objects with intersecting lines. However, you cannot weld or intersect paragraph text, dimension lines, or masters of clones.

You can weld objects to create one object with a single outline. The new object uses the welded objects' perimeter as its outline and adopts the fill and outline properties of the target object. All intersecting lines disappear.

You can weld objects regardless of whether they overlap each other. If you weld objects that do not overlap, they form a weld group that acts as a single object. In both cases, the welded object takes on the fill and outline attributes of the target object.

You can weld single objects with intersecting lines so that the object breaks into several subpaths, but its appearance remains the same.

Intersecting creates an object from the area where two or more objects overlap. The shape of this new object can be simple or complex, depending on the shapes you intersect. The new object's fill and outline attributes depend on the object you define as the target object.

To weld objects

1 Select the source object or objects.

2 Click **Object** ▸ **Shaping** ▸ **Weld**.

3 In the **Shape** docker, click **Indicate target**.

4 Click the object to weld.

The new object has the fill and outline properties of the target object.

If you want to delete objects during welding, enable the **Delete selected object** or **Delete target object** check box.

To intersect objects

1 Select the source object or objects.

2 Click **Object** ▶ **Shaping** ▶ **Intersect.**

3 In the **Shape** docker, click **Indicate target**.

4 Click the object to intersect with.

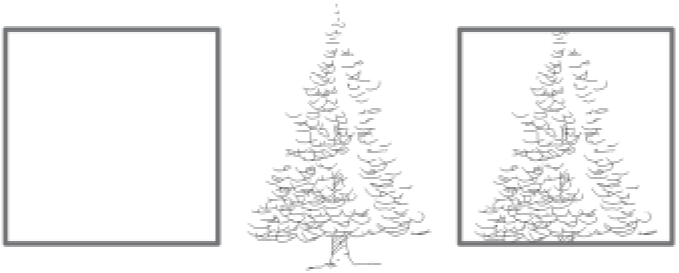
The new object, which is created from the overlapping parts of the source and target object, has the fill and outline properties of the target object.

If you want to delete objects, enable the **Delete selected object** or **Delete target object** check box.

To intersect multiple objects, marquee select the source objects.

PowerClip objects

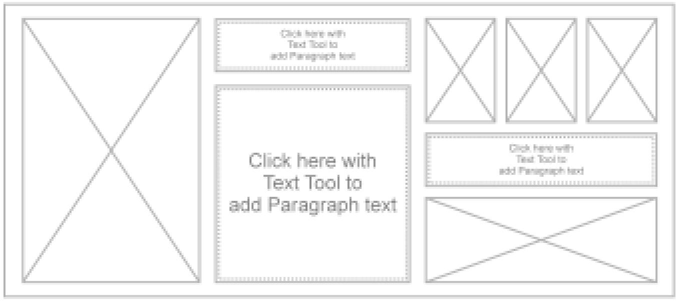
Corel DESIGNER lets you place vector objects and bitmaps, such as photos, inside other objects, or frames. A frame can be any object, for example artistic text or a rectangle. When the object is larger than the frame, the object, called the contents, is cropped to fit the form of the frame. This creates a PowerClip object.



The rectangle is used as a frame, and the tree is placed inside to create a PowerClip object.

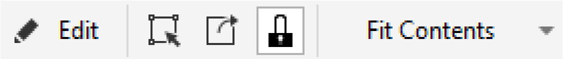
You can create more complex PowerClip objects by placing one PowerClip object inside another PowerClip object to produce a nested PowerClip object. You can also copy the contents of one PowerClip object to another PowerClip object.

You can create an empty PowerClip frame from an object, or convert a PowerClip frame back to an object. Creating empty PowerClip frames or text frames is useful when you want to define the layout of your document before adding the content. For more information about text frames, see "Paragraph text" on page 664. After you create an empty PowerClip frame, you can add contents to it. You can also add contents to a PowerClip frame that already contains another object.


Click here with Text Tool to add Paragraph text
Click here with Text Tool to add Paragraph text
Click here with Text Tool to add Paragraph text

Creating empty PowerClip frames and text frames is useful when you want to visualize your page layout before adding the contents.

After you create a PowerClip object, you can select or edit its contents, or reposition the contents inside the frame. Whenever a PowerClip object is selected, a floating toolbar appears.



The PowerClip toolbar lets you edit, select, extract, lock, or reposition the contents inside the frame. The toolbar appears whenever a PowerClip object is selected.

You can lock the PowerClip contents, so that when you move the frame, the content moves with it. If you want to delete the contents of a PowerClip object or modify it without affecting the frame, you can extract the contents.

You can set the default behavior for dragging content to PowerClip frames, centering new content, and marking empty PowerClip frames.

To create a PowerClip object

1. Select the object that you want to use as the PowerClip contents.
2. Click **Object** ▸ **PowerClip** ▸ **Place inside frame**.
3. Click the object that you want to use as a frame.

   If you want to create a nested PowerClip object, drag the PowerClip object inside another PowerClip object, and hold down the **W** key as you release the mouse button to place the object inside the frame.

You can also right-click an object or a group of objects, click **PowerClip inside**, and then click the object that you want to use as a container.

If the content is placed so that it falls outside the frame in its current position, it is automatically centered inside the frame to make it visible. To change this setting, click **Tools** ▸ **Options** ▸ **Corel DESIGNER**, choose **PowerClip** in the left pane, and set the options you want in the **Auto-center new content** area.

To create an empty PowerClip frame

1. Select an object that you want to use as a frame.
2. Click **Object** ▸ **PowerClip** ▸ **Create empty PowerClip frame**.

You can also right-click the object, choose **Frame type**, and click **Create empty PowerClip frame**.

You can also click the **PowerClip frame** button on the **Layout** toolbar. To open the **Layout** toolbar, click **View** ▸ **Toolbars** ▸ **Layout**.

To add content to a PowerClip frame

1. Drag an object to the PowerClip frame.
   When the object approaches the frame, the frame is highlighted.
2. Do one of the following:
   - To add the object to an empty PowerClip frame, release the mouse button.
   - To add the object to a full PowerClip frame, hold down the **W** key as you release the mouse button.

You can also drag content to the PowerClip frame directly from the **Assets** docker.

If the content is placed so that it falls outside the frame in its current position, it is automatically centered inside the frame to make it visible. To change this setting, click **Tools** ▶ **Options** ▶ **Corel DESIGNER**, choose **PowerClip** in the left pane, and set the options you want in the **Auto-center new content** area.

To convert a PowerClip frame back to an object

- Right-click the PowerClip frame, choose **Frame type**, and click **Remove Frame**.

If the frame contains content, the content is deleted when the frame reverts to a regular object. To avoid losing the content, you can first extract it from the PowerClip object.

You can also click the **No frame** button on the **Layout** toolbar. To open the **Layout** toolbar, click **View** ▶ **Toolbars** ▶ **Layout**.

To select the contents of a PowerClip object

1. Select the PowerClip object.
   The PowerClip toolbar appears.
2. Click the **Select contents** button on the PowerClip toolbar.

To position the contents inside a PowerClip frame

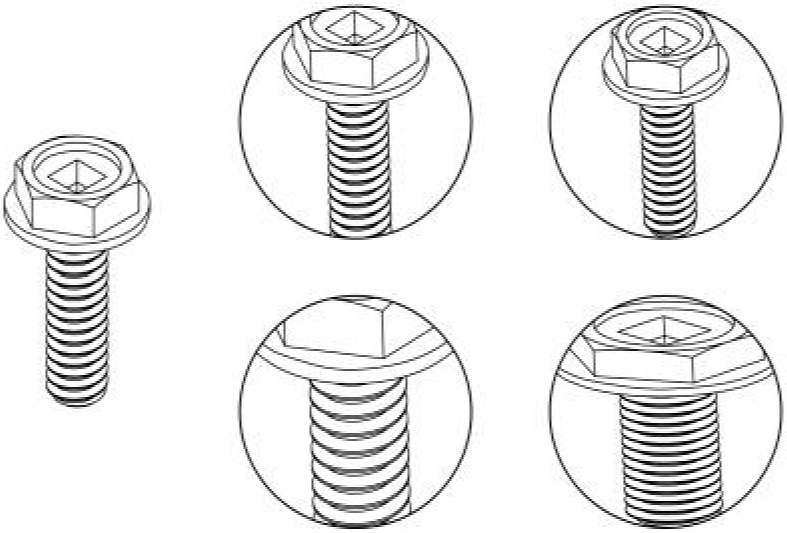
1. Select a PowerClip object.
2. Perform a task from the following table.

To	Do the following
Center the contents inside the PowerClip frame	Click **Object** ▶ **PowerClip** ▶ **Center**.
Fit the contents proportionally inside the PowerClip frame	Click **Object** ▶ **PowerClip** ▶ **Fit Proportionally**. The content is resized so that its longest dimension fits inside the frame. The content is not distorted, and its aspect ratio is preserved. The whole content is visible, but there may be empty areas in the frame.
Fill the PowerClip frame proportionally	Click **Object** ▶ **PowerClip** ▶ **Fill Proportionally**.

To	Do the following
	The content is resized so that it fills the frame without being distorted. The content’s aspect ratio is preserved. The frame is full, but there may be parts of the content that fall outside the frame and are not visible.
Fill the PowerClip frame by stretching the contents	Click **Object** ▶ **PowerClip** ▶ **Stretch to Fill**. The content is resized and distorted so that it fills the frame. The content’s aspect ratio is not preserved. The frame is full, and all of the content is visible.

The **Fit Proportionally**, **Fill Proportionally,** and the **Stretch to Fill** commands modify the PowerClip contents. The content remains modified even if you extract it from the frame.

You can also position the contents by clicking the arrow button on the PowerClip toolbar and clicking a command.



Examples of PowerClip contents positioned by using the following commands: Center contents (top left), Fit contents proportionally (top right), Fill frame proportionally (bottom left), and Stretch contents to fill frame (bottom right).

To copy the contents of a PowerClip object

1 Select an object.

2 Click **Object** ▶ **PowerClip** ▶ **Copy PowerClip From**.

3 Click a PowerClip object.

To edit the contents of a PowerClip object

1 Select a PowerClip object.

2 Click **Object** ▶ **PowerClip** ▶ **Edit PowerClip**.

3. Edit the contents of the PowerClip object.
4. Click **Object** ▸ **PowerClip** ▸ **Finish Editing PowerClip**.

While you edit the contents, the frame appears in Wireframe mode and cannot be selected or edited.

You can also double-click the PowerClip object to enable it for editing, or select the PowerClip object and click the **Edit** button on the PowerClip toolbar. When you have finished editing the contents, click the **Finish** button.

To lock or unlock the contents of a PowerClip object

1. Select a PowerClip object.
2. Click **Object** ▸ **PowerClip** ▸ **Lock Contents to PowerClip**.

If you move the frame while the content is unlocked, the content remains stationary and is not visible until you move the frame over it.

You can also right-click a PowerClip object and click **Lock Contents to PowerClip**, or you can select the PowerClip object and click the **Lock Contents** button on the PowerClip toolbar.

To extract the contents of a PowerClip object

1. Select a PowerClip object.
2. Click **Object** ▸ **PowerClip** ▸ **Extract Contents**.

   The contents remains in the same location, but it is separated from the frame. The PowerClip frame remains as an empty PowerClip frame.

You must extract the contents of each level in a nested PowerClip separately.

You can also select the PowerClip object and click the **Extract Contents** button on the PowerClip toolbar.

To set default options for PowerClip frames

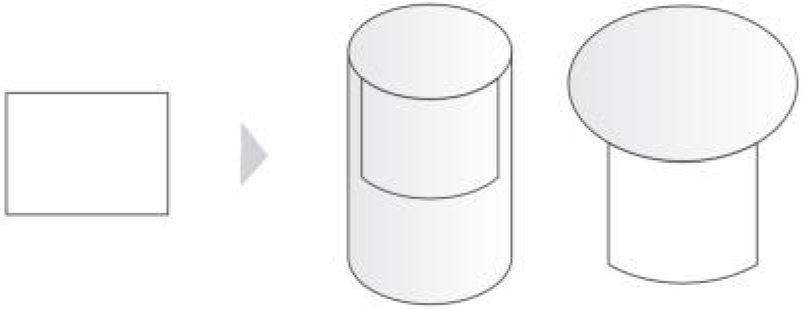
1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **PowerClip**.
3. Perform a task from the following table.

To	Do the following
Set the default behavior for dragging content to a PowerClip frame	From the **Drag content inside PowerClip** list box, choose **PowerClip with content** or **Empty PowerClip**, and then choose one of the following options:

To	Do the following
	• **Ignore PowerClip frame** — places the content on top of the PowerClip frame instead of inside • **Add content to PowerClip frame** • **Replace existing content** (available only for PowerClip frames with content)
Set the default behavior for centering new content in a PowerClip frame	In the **Auto-center new content** area, choose one of the following options: • **When content is completely outside frame** — centers content only if it is beyond the boundaries of the PowerClip frame and will not be visible otherwise • **Always** — always centers new content • **Never**— turns off auto-centering
Mark empty PowerClip frames	Enable the **Show lines in empty PowerClip frames** check box, and choose one of the following options: • **Always (including print and export)** — displays lines in empty PowerClip frames on screen and in printed or exported documents • **On screen only** — displays lines in empty PowerClip frames only on screen

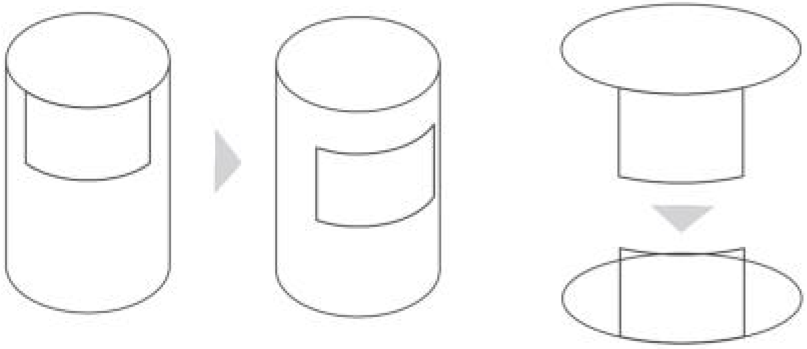
Wrap objects to cylinders and ellipses

Corel DESIGNER lets you wrap an object to a cylinder or an ellipse, projecting it on the plane on which the cylinder or the ellipse resides. You can wrap various objects such as artistic text, curves, and shapes to cylinders and ellipses.



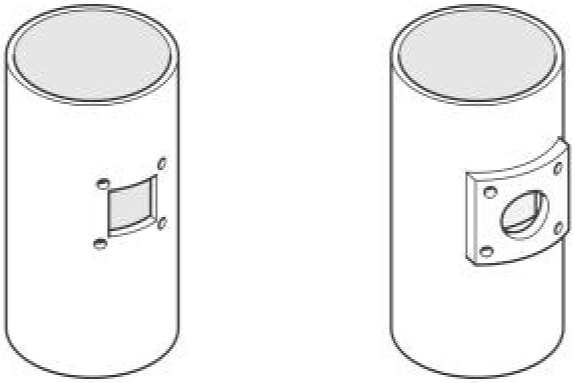
Wrapping a rectangle to a cylinder and an ellipse

Before completing the wrap, you can adjust the object position on the cylinder or the ellipse by dragging it in the drawing window or by specifying values. You can move the object along the cylinder axis or away from the ellipse outline, and you can revolve the object around the cylinder or ellipse.



You can adjust the position of the wrapped object on the cylinder (left) or the ellipse (right)

The **Wrap to Cylinder/Ellipse** feature makes it easy to perform tasks such as applying labels to objects. Plus, you can use this feature to create hollow-looking or extruded objects. This is done by wrapping an object to a cylinder or an ellipse and creating a duplicate object. You can set the duplicate offset, which is the distance between the wrapped object and its duplicate.



Creating a hollow effect (left) and an extruded effect (right)

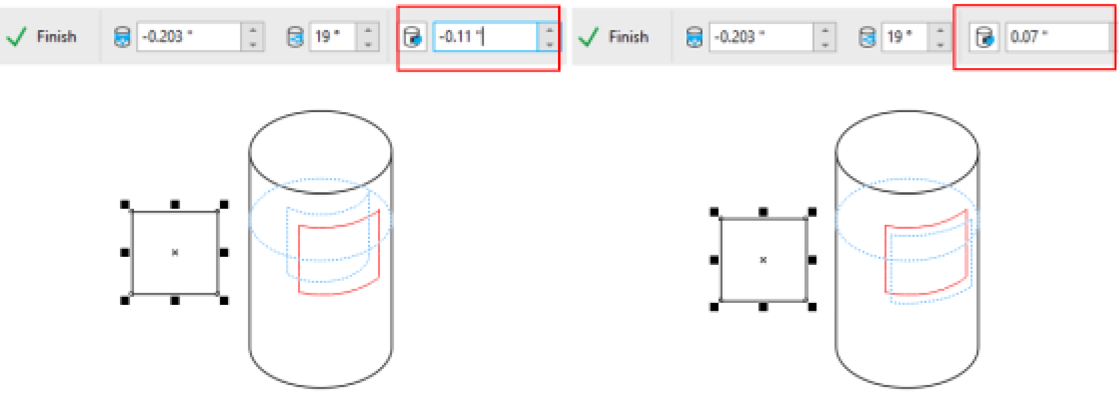
To wrap an object to a cylinder or an ellipse

1. Using the **Pick** tool, select the object that you want to wrap.
2. Click **Object** ▸ **Wrap to Cylinder/Ellipse**.
3. Click the cylinder or ellipse to which you want to wrap the object.
   To adjust the position of the wrapped object, drag it in the drawing window.
4. Click **Finish** on the floating toolbar.

You can also

Create a hollow or an extruded effect	Before clicking **Finish** on the floating toolbar, click the **Duplicate** button. In the **Duplicate offset** box, type a value to set the distance between the wrapped object and its duplicate. For a hollow effect, type a negative value. For an extruded effect, type a positive value.

You can also



Adjust the position of the wrapped object by specifying values	Before clicking **Finish**, type values in the following boxes on the floating toolbar: • **Offset** — to move the wrapped object along the cylinder axis or away from the ellipse outline • **Revolve** — to revolve the wrapped object around the cylinder or ellipse

You cannot wrap multiple selected objects or a group of objects to a cylinder or an ellipse. If you want to wrap several objects to the same cylinder or ellipse, you must do it one object at a time.

The original object you want to wrap remains in place. A duplicate object is projected onto the cylinder or ellipse.

Filled objects lose their fills when they are wrapped to cylinders or ellipses.

You can wrap an object by right-clicking it, clicking **Wrap to Cylinder/Ellipse** on the context menu, and clicking the cylinder or ellipse.

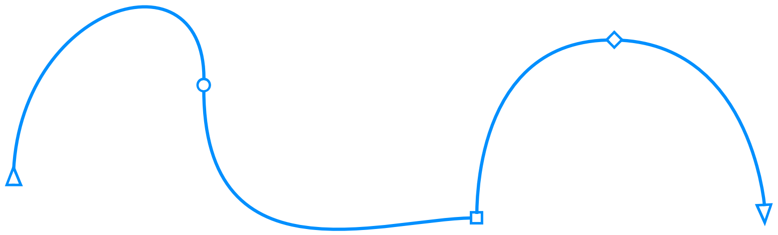
Options for nodes, handles, and previews

The **Nodes and Handles** page of the **Corel DESIGNER Options** dialog box lets you customize the appearance of nodes, handles, and vector previews to match your preferences, making it easier to edit nodes and apply vector effects and transformations.

General settings

You can change the size and shape of nodes, and you can choose to hide or show the curve direction when editing. Three preset sizes are available for nodes and handles: small, medium, and large.

By default, each of the three node types has a different shape. Cusp nodes appear as squares, smooth nodes as circles, and symmetrical nodes as diamonds. You can change the shape of any node type, choosing from shapes such as triangles, diamonds, circles, and polygons. For information about the different type of nodes, see “Node types” on page 288.

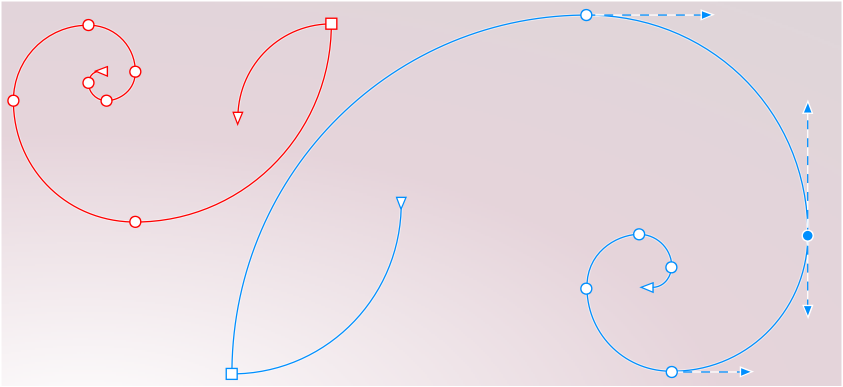


By default, each node type is displayed with a different shape - circle, square, or diamond. The curve direction is shown by the orientation of the end nodes.

The **Shape** tool is usually used to select and move nodes. You can enable node tracking to select and move nodes by using the **Pick**, **Freehand**, or **Bézier** tool.

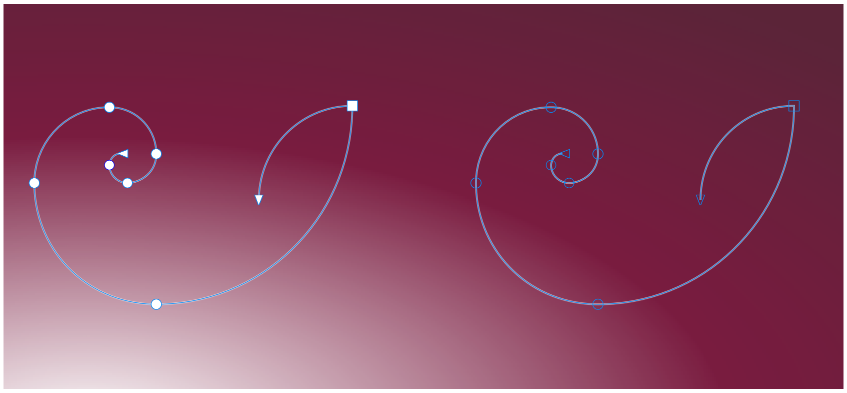
Color settings

The Default color scheme uses blue as the main color and red as the secondary color for displaying nodes, control handles, and previews while you are editing. The main color is used in the first curve you select. When you select additional curves with the **Shape** tool, they are displayed in red, the secondary color. In addition, the Default color scheme applies a white highlight to improve visibility. This white highlight color is also used to fill unselected nodes and to make vector previews stand out. You can also choose to show unselected nodes without a fill.



With the Default color scheme, the main color for nodes, handles, and previews is blue (right). The secondary color, red, is used for the additional curve selected with the Shape tool (left). Unselected nodes are filled with white, the highlight color.

When nodes and handles become hard to see against more complex backgrounds, you can use a keyboard shortcut (**Ctrl+Shift+I**) to replace the main color with the secondary color and vice versa. You can also switch between showing unselected nodes with and without a fill by using a keyboard shortcut (**Ctrl+Shift+G**).



Unselected nodes are shown with a fill (left) and without a fill (right).

You can create a custom color scheme by changing the main and the secondary colors. In addition, you can hide the highlight from previews. To distinguish nodes types more easily, you can set the application to display each node type in a different color.

To set general options for nodes, handles, and previews

1. Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **Nodes and Handles**.
3. Perform any of the tasks in the following table.

To	Do the following
Change the node size	Choose a size from the **Node size** list box.
Change the shapes of nodes	From the **Node shape** list boxes, choose a shape for each node type: cusp, smooth, and symmetrical.
Revert to the default node shapes	Next to the **Nodes shape** list boxes, click **Reset**.
Show or hide the direction of selected curves	Enable or disable the **Show curve direction when editing** check box.
Select and move nodes by using the **Pick**, **Freehand**, or **Bézier** tool	Enable the **Enable node tracking** check box.
Show unselected nodes without a fill	Disable the **Show unselected nodes with fill** check box.

To switch color settings for nodes, handles, and previews by using keyboard shortcuts

1. Select the nodes you want with the **Shape** tool.
2. Perform a task from the following table.

To	Do the following
Replace the main color with the secondary color and vice versa	Press **Ctrl+Shift+I**.
Switch between showing unselected nodes with a fill and without a fill	Press **Ctrl+Shift+G**.

To choose a color scheme

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 In the left pane of the dialog box that appears, click **Nodes and Handles**.

3 In the **Colors** area, choose one of the following color schemes from the **Color scheme** list box:

- **Default**
- **Custom**

The controls below the **Color scheme** list box become available only after you choose **Custom** from the **Color scheme** list box.

To create a custom color scheme for nodes, handles, and previews

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 In the left pane of the dialog box that appears, click **Nodes and Handles**.

3 In the **Colors** area, choose **Custom** from the **Color scheme** list box.

4 Open the following color pickers, and choose a color:

- **Main color** — used in nodes and handles when an object is selected for editing. When you select multiple objects for editing, the main color is used for the nodes and handles of the first selected object
- **Secondary color** — used in nodes and handles when additional objects are selected for editing with the **Shape** tool or when you are editing vector effects such as extrusions

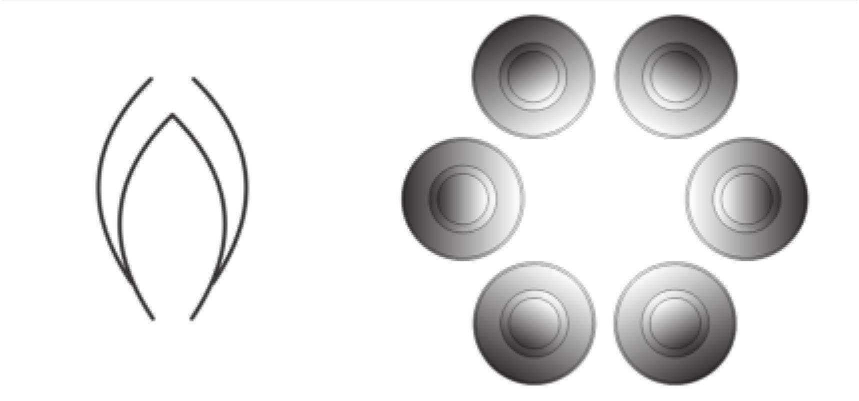
You can also

Hide the highlight color from vector previews	Disable the **Show highlight** check box.
Display each node type in a different color	Enable the **Show node types in different colors** check box.
Revert to the default main and secondary colors	Click **Reset** next to the **Main color** and the **Secondary color** picker. The **Reset** button is available only for custom color schemes.

Symmetrical drawing

Corel DESIGNER lets you create symmetrical objects and designs in real time, making you more productive by automating what is usually a very time-consuming workflow. Whether you want to create simple symmetrical objects or a complex kaleidoscopic design, the Symmetry drawing mode provides you with the controls you need to accomplish your task.

You can include both vector and bitmap objects in your symmetrical designs.



Examples of a simple and a more complex symmetrical design using vector objects

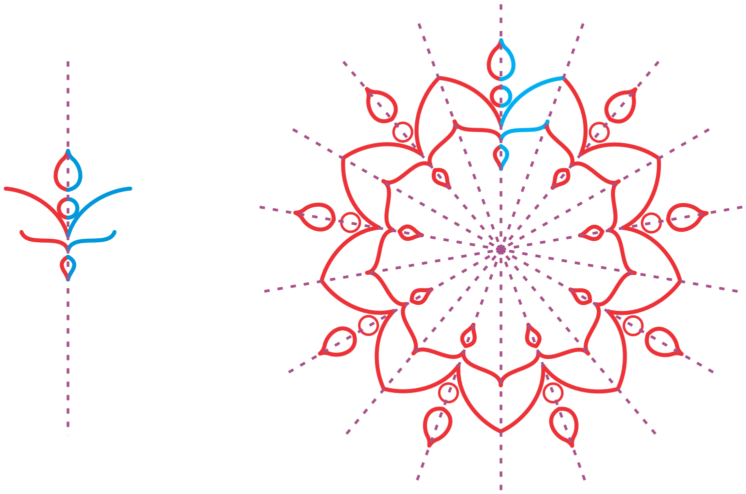
This section contains the following topics:

- "Create symmetry" (page 329)
- "Edit symmetry" (page 331)
- "Fuse curves in symmetry groups" (page 336)
- "Remove symmetry and break symmetry links" (page 337)

Create symmetry

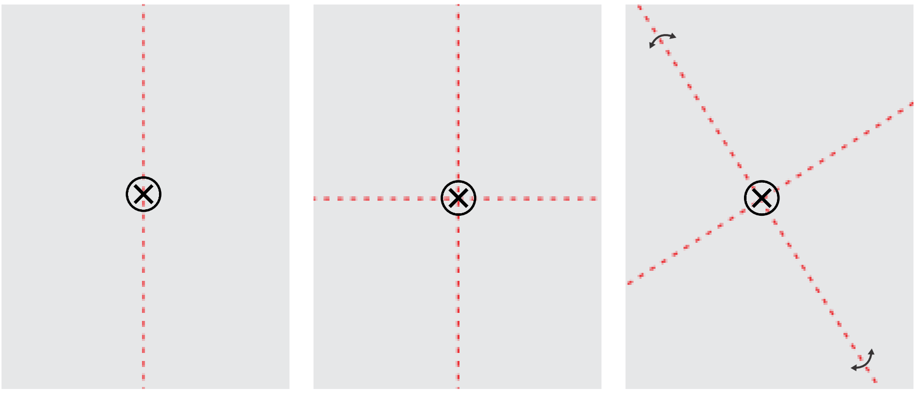
To create symmetry, you can convert an existing object to a symmetry group, or you can start from scratch by drawing objects in symmetry mode. The objects that you convert or draw are known as primary objects; the objects generated by the symmetry are known as object copies.

Corel DESIGNER offers mirror symmetry, which lets you create identical shapes and curves that are mirrored or reflected on a set of planes. In the default mirror symmetry mode, primary objects are reflected along a single symmetry line. If you want to create a more complex design, you can add more symmetry lines.



Single-line symmetry (left); multi-line symmetry (right)

When creating a symmetry group from scratch, you can start by setting up the planes of symmetry. You can add more symmetry lines to create more object copies. In addition, you can reposition and rotate the symmetry lines by dragging them in the drawing window or by specifying values on the property bar. Each symmetry group has a center of symmetry, which is shown by a circular cursor when the symmetry lines are selected. With multi-line symmetry, the intersection point of the symmetry lines is the center of symmetry. Symmetry lines are rotated about the center of symmetry. You can move the center of symmetry by dragging it, or you can specify its exact location by using x and y coordinates.



From left to right: Default symmetry line, adding a symmetry line, rotating the symmetry lines.

For information about how to edit symmetry groups, see "Edit symmetry" on page 331.

To create a symmetry group from objects

1 Select or draw a curve or a shape.

2 Click **Object** ▸ **Symmetry** ▸ **Create New Symmetry**.

A symmetry line appears in the drawing window, and the primary object is duplicated and mirrored.

Edit the primary object or add more objects.

3 Click **Object** ▸ **Symmetry** ▸ **Finish Editing Symmetry**.

To accurately mirror an object that has a calligraphic outline, you must first link the outline thickness to the object's size. To do this, select the object, double-click the **Outline** icon on the status bar, and in the **Outline Pen** dialog box, enable the **Scale with object** check box.

You can also create a symmetry group from an object by right-clicking the object and clicking **Create New Symmetry**.

You can create a symmetry group from multiple shapes and curves.

To create a mirror symmetry group from scratch

1 Click **Object** ▶ **Symmetry** ▶ **Create New Symmetry**.

To add more symmetry lines for a more complex symmetry group, type a number in the **Mirror lines** box on the property bar. You can use up to 12 lines of symmetry.

You can also adjust the symmetry lines. For more information, see "To set up the planes of symmetry" on page 331.

2 Draw a curve or a shape.

To set up the planes of symmetry

1 Click **Object** ▶ **Symmetry** ▶ **Create New Symmetry**.

If you want to change the planes of symmetry in an existing symmetry group, click **Object** ▶ **Symmetry** ▶ **Edit Symmetry**.

2 Perform a task from the following table.

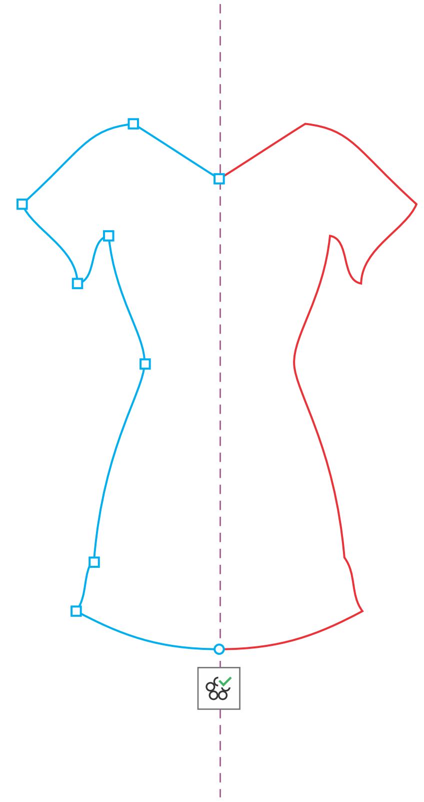
To	Do the following
Specify the number of symmetry lines	Type a number in the **Mirror lines** box on the property bar. You can add up to 12 symmetry lines.
Reposition a symmetry line	Using the **Pick** tool, drag the symmetry line in the drawing window.
Rotate a symmetry line	Using the **Pick** tool, click the symmetry line twice, and drag a rotation handle. Tip: You can also rotate a symmetry line by typing a value in the **Angle of rotation** box on the property bar.
Specify the center of symmetry	Type values in the **X** and **Y** boxes. This action repositions the symmetry lines.

Edit symmetry

You can edit symmetry groups in any of the following ways: by editing the objects in the symmetry group; by adding, repositioning, and rotating symmetry lines; and by editing the symmetry group as a single entity.

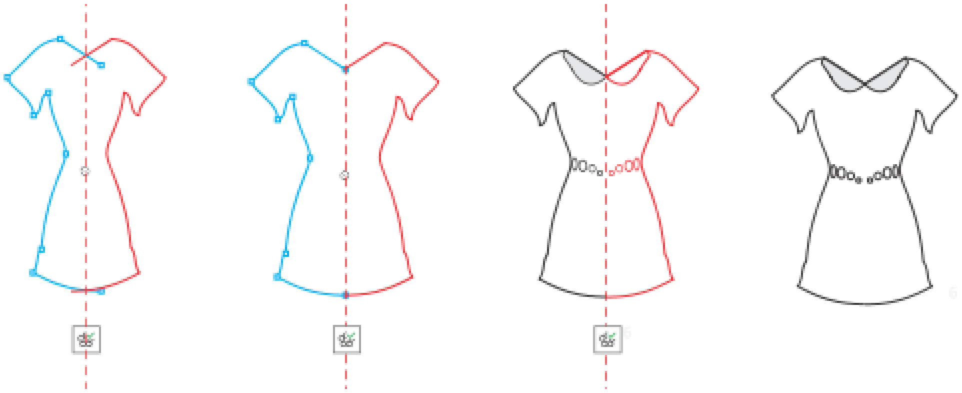
When editing a symmetry group, you can preview only the outline of object copies for faster rendering. This view makes it easy to identify the primary objects. You can also preview the object copies as full objects with the same fills, outlines, and effects that are applied to the primary objects. You can toggle quickly between the two preview modes. To evaluate the results more easily, you can also hide the symmetry lines.

You can use the **Pick** tool and **Shape** tool to modify the objects in a symmetry group. When you reshape the primary objects with the **Shape** tool, the vector previews appear in the default main color, and the object copy outlines appear in the default secondary color. For information about these preview colors and how to change them, see "Options for nodes, handles, and previews" on page 325.



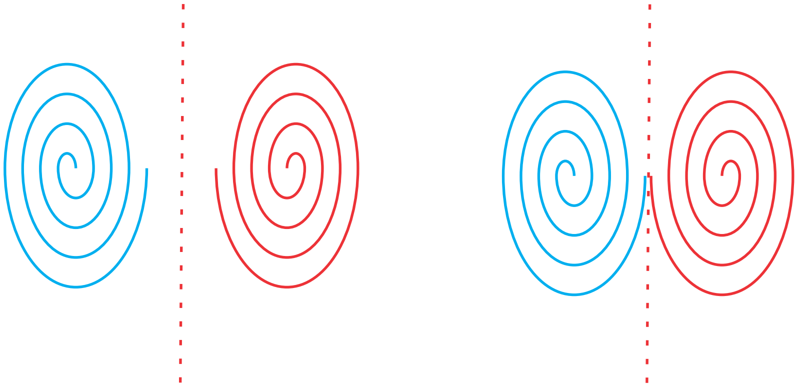
The vector previews of the primary objects appear in the default main color when you are reshaping objects with the Shape tool.

You can apply fills, effects, and transparencies to the primary objects. Any changes you make to the primary objects are reflected in the object copies. You can add objects to the symmetry group, and you can delete objects you no longer need. In addition, you can drag objects into a symmetry group even if the group is not in Edit symmetry mode.

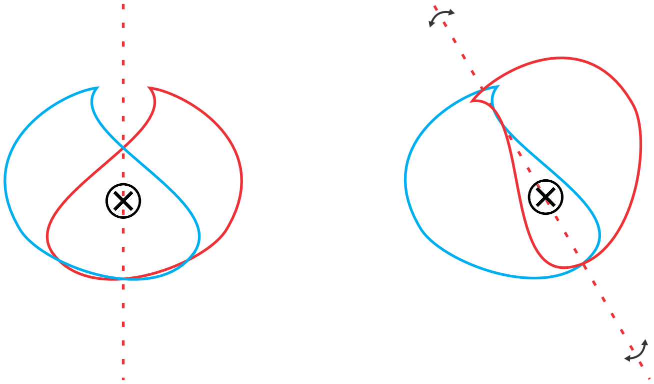


Editing a symmetry group

Modifying the symmetry lines affects how the elements in the symmetry group are positioned and oriented. You can add more symmetry lines for more object copies. In addition, you can move the symmetry lines to increase or decrease the distance between the primary objects and object copies; and you can rotate the symmetry lines. For more information, see "To set up the planes of symmetry" on page 331.

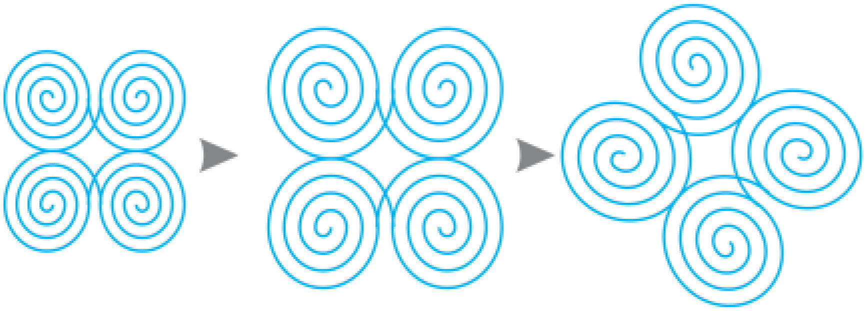


Move the symmetry line to change the distance between primary objects and object copies.



Rotating the symmetry line

As with any group of objects, you can move, rotate, and scale the symmetry as a single entity, preserving the spacial relationship between its elements. You can also apply fills and transparencies to the entire symmetry group, and you can modify the outline properties.



The symmetry group on the left is scaled (middle) and then rotated (right) with the Pick tool.

When you are editing a symmetry group, it is easy to snap objects to the symmetry line because the **View** ▶ **Snap to** ▶ **Symmetry Lines** command is enabled by default. This feature helps you fuse open curves and create closed shapes in your symmetrical design. If you don't want the objects you edit to snap to the symmetry line, you can disable snapping to symmetry lines.

To edit the objects of a symmetry group

1. Select a symmetry group.
   A floating toolbar appears below the property bar.
2. Click **Edit** on the toolbar.
3. Edit the primary objects in the group by using the **Shape** tool and the **Pick** tool. You can also apply fills and transparencies, and you can apply effects such as contours, envelopes, blends, and distortions.
4. Add and delete objects as needed.
5. Click the **Finish** on the toolbar.

You can also

Display object copies as outlines or full objects	Click the **Show full preview** button on the property bar to disable or enable it.
Show or hide symmetry lines	Click the **Show symmetry lines** button on the property bar to disable or enable it.

You can start editing a symmetry group by double-clicking it or by clicking **Object** ▶ **Symmetry** ▶ **Edit Symmetry**. You can also enter the **Edit Symmetry** mode by clicking a selected symmetry group while holding down **Ctrl**.

You can also finish editing a symmetry group by clicking **Object** ▶ **Symmetry** ▶ **Finish Editing Symmetry**.

To drag an object into a symmetry group that contains objects

- Drag the object over the symmetry group, hold down **W**, and release the mouse button.

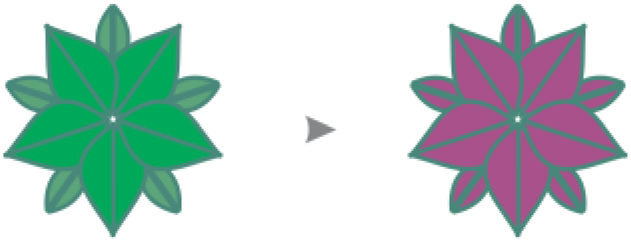
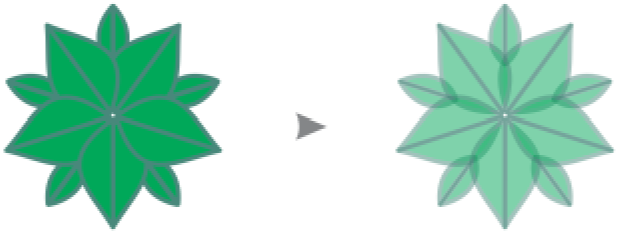
To drag an object into an empty symmetry group

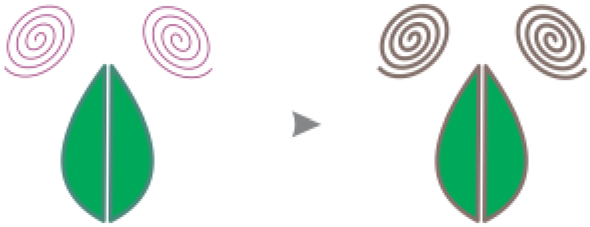
- Drag the object over the symmetry group, and release the mouse button.

To edit a symmetry group as a single entity

1 Using the **Pick** tool, click the symmetry group.

2 Perform a task from the following table.

To	Do the following
Move the symmetry group	Drag it to a new location in the drawing window.
Scale the symmetry group	Drag a corner selection handle.
Rotate the symmetry group	Click the symmetry group again to display the rotation handles, and drag a rotation handle.
Apply a fill to the symmetry group	Click the **Interactive fill** tool, and drag across the symmetry group. For more information about fills, see “Fills” on page 487. Applying a fill to a symmetry group changes the fill of each object in the symmetry group. Bitmap and vector pattern fills are not reflected.  *Applying a fill to a symmetry group*
Apply a transparency to the symmetry group	Click the **Transparency** tool, and choose transparency settings from the property bar. For more information about transparencies, see “Object transparency” on page 627.  *Applying a uniform transparency to a symmetry group* The transparency replaces any transparencies that may have been applied to individual objects in the group.

To	Do the following
	Bitmap and vector pattern transparencies are not reflected.
Add an outline to a symmetry group	Double-click the **Outline** icon on the status bar, and set the outline properties you want in the **Outline Pen** dialog box. For more information about outlines, see “Format lines and outlines” on page 205. Adding an outline to a symmetry group changes the outline of each object in the symmetry group. 

To preserve the symmetry, skewing and stretching a symmetry group are not allowed.

You can move, scale, and rotate a symmetry group with precision by using the controls on the property bar.

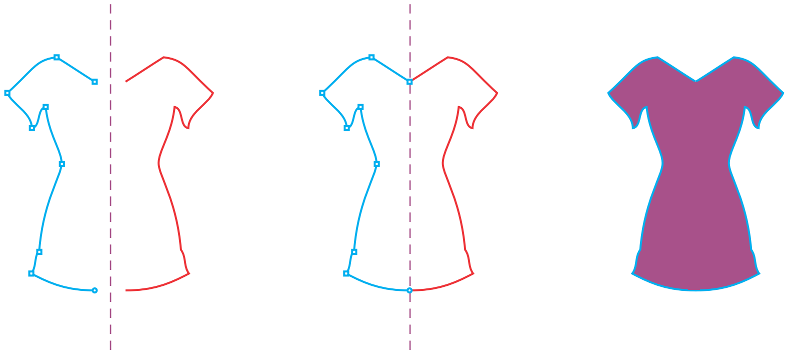
To disable snapping to symmetry lines

- In Edit symmetry mode, click **View** ▸ **Snap to** ▸ **Symmetry Lines**.

Disabling snapping to symmetry lines makes it difficult to fuse curves in symmetry groups.

Fuse curves in symmetry groups

If you want to apply a fill to an open curve and its mirrored copy, you need to fuse them into a single curve. For successful fusion to take place, the end points of the curves must be snapped to the symmetry line.



From left to right: Creating an open curve; snapping the end points to the symmetry line; filling the fused curve.

When two curves are fused, the fill of the primary curve is applied to the reflected curve. However, nodes appear only on the primary curve of the fused object. You can adjust the shape of the fused object by manipulating the nodes of the primary curve.

To fuse open curves in a symmetry group

1. Click **Object** ▶ **Symmetry** ▶ **Edit Symmetry**.
2. Click the open curve that you want to fuse with its mirrored copy.

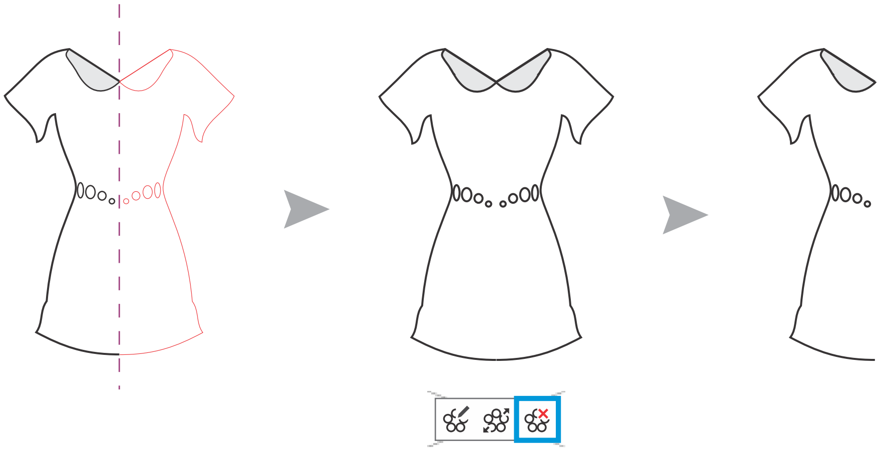
   If the curve end points do not meet on the symmetry line, drag them with the **Shape** tool until they snap to the symmetry line. If it is difficult to snap the end points of the primary curve to the symmetry line, make sure that the **Snap to Symmetry Lines** command is enabled (**View** ▶ **Snap to** ▶ **Symmetry Lines**).
3. On the property bar, click the **Fuse open curves** button .

Only the selected curve set is fused into a single object. Unselected open curves are not affected.

You can undo the fusion by clicking the **Fuse open curves** button on the property bar to disable it.

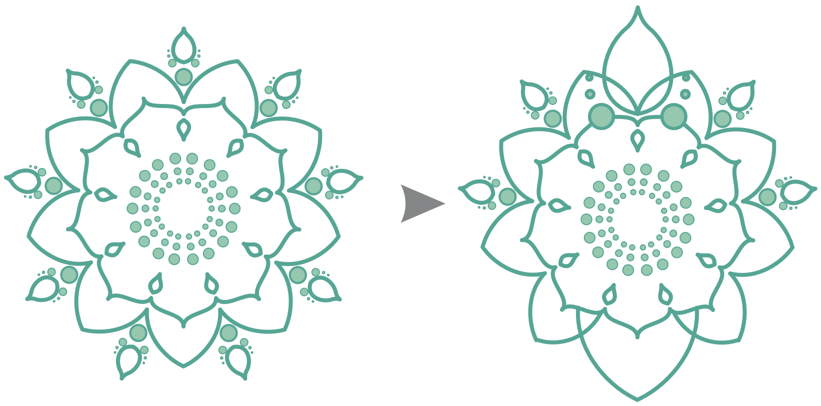
Remove symmetry and break symmetry links

If you want to delete all object copies from a symmetry group and keep only the primary objects, you can remove the symmetry.



Left to right: Symmetry group in Edit mode; the symmetry group in normal state; the symmetry is removed, leaving only the primary objects.

After completing a symmetry group, you may want to make some of its elements non-symmetrical. To do this, you need to break the symmetry link of the symmetry group, turning it into a regular group of objects. You can then edit individual objects in the group.



The symmetry link is broken in the symmetry group on the left. Then, some objects are resized, and other objects are deleted (right).

To remove the symmetry from a symmetry group

1 Select a symmetry group.

2 Click **Remove** on the floating toolbar that appears below the property bar.

All object copies are deleted.

You can also remove the symmetry link by clicking **Object** ▶ **Symmetry** ▶ **Remove Symmetry**.

You can also right-click a symmetry group, and click **Remove Symmetry**.

To break the symmetry link of a symmetry group

1 Select a symmetry group.

2 Click **Break Link** on the floating toolbar that appears below the property bar.

After the symmetry link is broken, the symmetry group becomes a regular group of objects.

You can also break the symmetry link by clicking **Object** ▶ **Symmetry** ▶ **Break Symmetry Link**.

You can also right-click a symmetry group, and click **Break Symmetry Link**.

Corel DESIGNER™ 2026

Project objects

The Corel DESIGNER application lets you work in projected drawing modes. You can use drawing profiles to project objects onto drawing planes and create the illusion of a three-dimensional image.

This section contains the following topics:

- "About projected drawing modes" (page 341)
- "Use projected drawing modes" (page 343)
- "Move projected objects" (page 345)
- "Customize drawing profiles" (page 346)
- "Define a projected drawing plane interactively" (page 347)
- "Bookmark custom drawing profiles" (page 350)

About projected drawing modes

Corel DESIGNER provides preset drawing profiles for working in projected drawing modes. After choosing a drawing profile, you then draw or project objects onto its three drawing planes (top, front, and right) to create the illusion of a three-dimensional image. When you close your drawing, the last drawing profile you used is saved along with it; this drawing profile is automatically activated the next time you open the file.

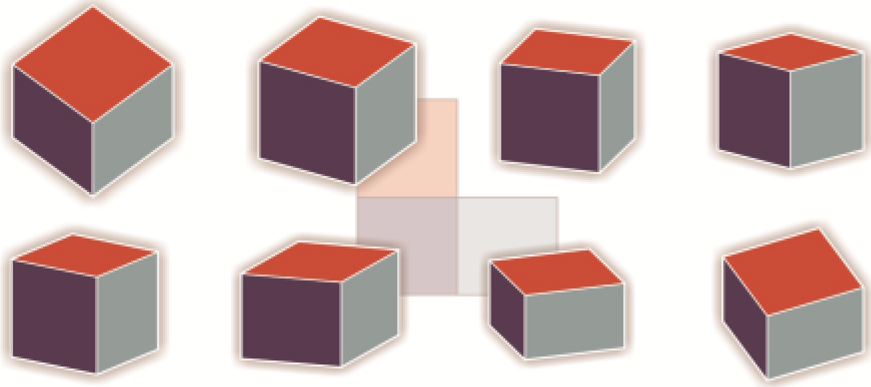
Corel DESIGNER provides 11 preset drawing profiles:

- one isometric (default)
- four dimetric
- four trimetric
- one cavalier oblique
- one cabinet oblique

You can choose a different drawing profile at any time; however, if you change drawing profiles after you have begun a project, the geometry of your existing objects will not change.

If the preset drawing profiles do not meet your needs, you can create new ones or edit existing ones. For more information, see "Customize drawing profiles" on page 346.

Each default drawing profile is associated with a set of three numbers, which correspond to the x, y, and z axes, respectively. The x-axis is measured in degrees, clockwise from a line perpendicular to the y-axis. The y-axis is measured in degrees, counterclockwise from the true horizontal, which is 0° east. The z-axis is measured in degrees, counterclockwise from a line perpendicular to the y-axis. The isometric drawing profile, for example, has measurements of (30,90,30) while the cavalier oblique drawing profile has measurements of (0,90,45).

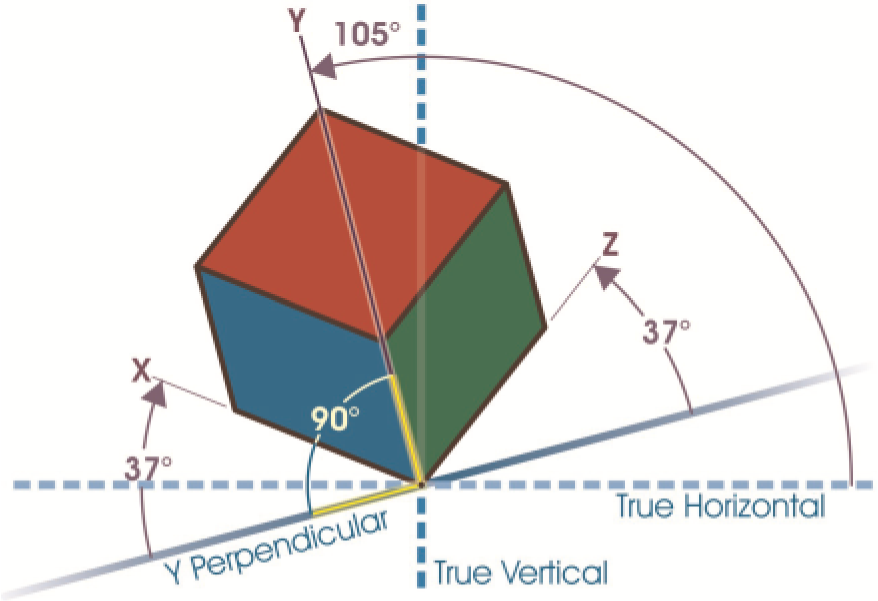


This image depicts a cube displayed by using eight different drawing profiles.
Top row, left to right: Dimetric (37,90,37); Dimetric (16,90,37); Dimetric (7,90,42); Dimetric (15,90,15).
Bottom row, left to right: Trimetric (12,90,23); Trimetric (5,90,30); Trimetric (45,90,7); Trimetric (54,90,17)

You can choose to work from one of four drawing planes:

- orthographic — draws on a flat plane, such as the top, front, or right drawing plane
- top — draws onto a projected plane bounded by the x and z axes defined in the drawing profile
- front — draws onto a projected plane bounded by the x and y axes defined in the drawing profile
- right — draws onto a projected plane bounded by the y and z axes defined in the drawing profile

The default drawing plane is orthographic. Although you can change drawing planes at any time, only one drawing plane can be active at a time.



In this example, a drawing profile is depicted. The x-axis is 37° clockwise from a line perpendicular to the y-axis. The y-axis is 105° counterclockwise from the true horizontal. The z-axis is 37° counterclockwise from a line perpendicular to the y-axis. Therefore, the drawing profile has a value of (37,105, 37).

Use projected drawing modes

You can specify a projected drawing mode by choosing drawing profiles and drawing planes from the **Drawing Plane** toolbar. However, you can have only one drawing profile and one drawing plane active at a time.

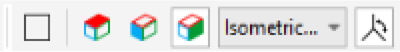
You can draw an object in a projected drawing mode, or you can project an object onto a drawing plane by using the **Shift** key or the controls in the **Transform** docker. You can also unproject an object from a drawing plane; this reconstructs the object as it would appear in an orthographic view.

To hide or show the Drawing Plane toolbar

- Click **View** ▶ **Toolbars** ▶ **Drawing Plane**.

  A check mark beside the **Drawing Plane** command indicates that the **Drawing Plane** toolbar is displayed.

  The **Drawing Plane** toolbar is displayed by default and appears as part of the standard toolbar.



You can also hide or show the **Drawing Plane** toolbar by right-clicking any control on the standard toolbar and clicking **Drawing Plane**.

To choose a preset drawing profile

- From the **Drawing profiles** list box on the **Drawing plane** toolbar, choose one of the following preset drawing profiles:
  - **Cabinet oblique** (0, 90, 60)
  - **Cavalier oblique** (0,90,45)
  - **Dimetric** (37,90,37)
  - **Dimetric** (16,90,37)
  - **Dimetric** (7,90,42)
  - **Dimetric** (15,90,15)
  - **Isometric** (30,90,30)
  - **Trimetric** (12,90,23)
  - **Trimetric** (5,90,30)
  - **Trimetric** (45,90,7)
  - **Trimetric** (54,90,17)

To choose a drawing plane

- On the **Drawing Plane** toolbar, choose one of the following drawing planes:
  - **Orthographic**
  - **Top**
  - **Front**
  - **Right**

You can also choose the active drawing plane by clicking the cube in the **Projected Axes** docker (**Window** ▶ **Projected Axes**).

To draw an object in a projected drawing mode

1 From the **Drawing profiles** list box on the **Drawing Plane** toolbar, choose a drawing profile.

2 On the **Drawing Plane** toolbar, choose the **Top**, **Front**, or **Right** drawing plane.

3 Draw an object.

If you need to define a custom drawing plane, see “Define a projected drawing plane interactively” on page 347.

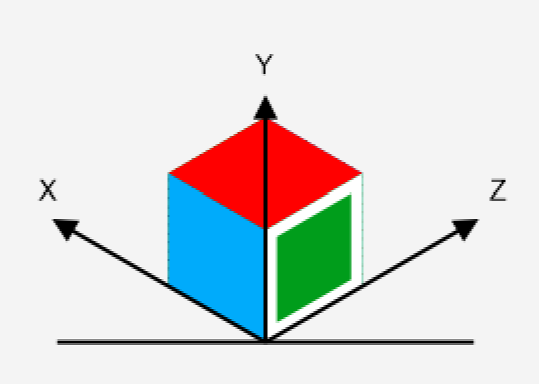
To project an object onto a drawing plane by using Shift

1 Select an object.

2 Holding down **Shift**, click one of the following buttons on the standard toolbar:

- **Top** — projects the object onto the top plane
- **Front** — projects the object onto the front plane
- **Right** —projects the object onto the right plane

You can also project a selected object from the **Projected Axes** docker (**Window** ▸ **Projected Axes**) by holding down **Shift** and clicking a plane on the interactive cube.



To unproject an object by using Shift

1 Select a projected object.

2 Holding down **Shift**, click the **Orthographic** button ☐ on the standard toolbar.

You can also unproject an object from the **Projected Axes** docker (**Window** ▸ **Projected Axes**) by holding down **Shift** and clicking outside the interactive cube.

To project an object onto a drawing plane using the Transform docker

1 Select an object.

2 Click **Object** ▸ **Transform** ▸ **Project**.

3 In the **Transform** docker, click one of the following buttons in the **Plane** area:

- **Top** — projects the object onto the top plane
- **Front** — projects the object onto the front plane
- **Right** — projects the object onto the right plane

4 To specify an origin point on the drawing around which to project the selected object, do one of the following:

- Type values in the **X** and **Y** boxes to specify coordinates along the horizontal and vertical axes.
- Click the **Specify point** button next to the **X** and **Y** boxes, and click a point on the drawing.
- Enable the **Relative Position** check box, and click the point on the origin locator that corresponds to the point on the object from which you want to project the object.

If you want to leave the original object unchanged and apply the transformation to a copy, type **1** in the **Copies** box. The number of copies cannot exceed one.

5 Click **Project**.

Applying a contour to a projected object may not produce the desired results. It is recommended that you apply a contour to the object in its unprojected state and then project the object. Contour groups can be unlinked by clicking **Arrange** ▶ **Break Contour Apart**.

To unproject an object from a drawing plane using the Transform docker

1 Select an object.

2 Click **Object** ▶ **Transform** ▶ **Project**.

3 In the **Transform** docker, click one of the following buttons in the **Plane** area:

- **Top** — unprojects the object from the top plane
- **Front** — unprojects the object from the front plane
- **Right** — unprojects the object from the right plane

4 To specify an origin point in the drawing around which to unproject the selected object, do one of the following:

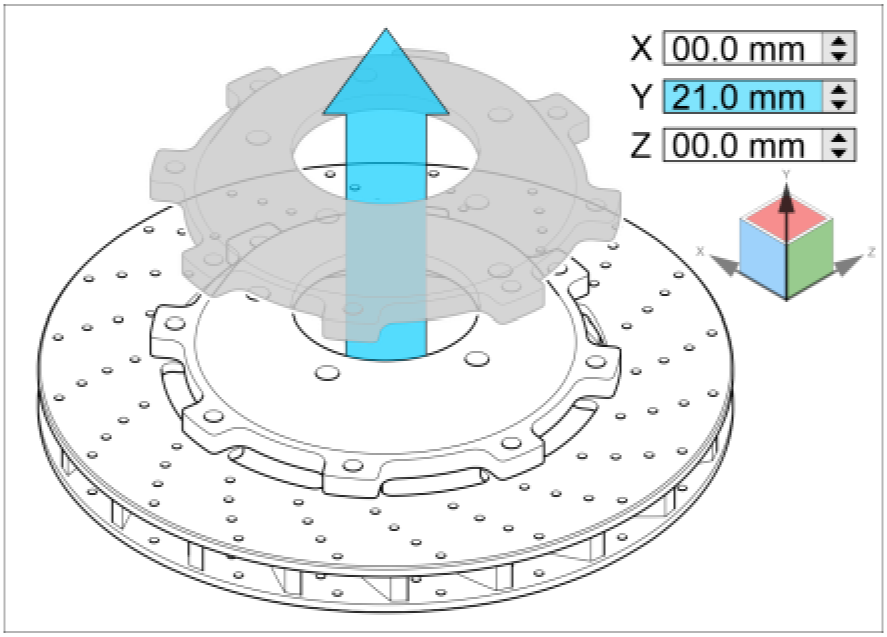
- Type values in the **X** and **Y** boxes to specify coordinates along the horizontal and vertical axes.
- Click the **Specify point** button next to the **X** and **Y** boxes, and click a point on the drawing.
- Enable the **Relative Position** check box, and click the point on the origin locator that corresponds to the point on the object from which you want to unproject the object.

If you want to leave the original object unchanged and apply the transformation to a copy, type **1** in the **Copies** box. The number of copies cannot exceed one.

5 Click **Unproject**.

Move projected objects

You can quickly move projected objects along the x-, y-, and z-axis using the controls of the **Projected Axes** docker.



Moving a projected object along the y-axis

To move projected objects along one or more axes

1. Select an object.
2. If the **Projected Axes** docker is hidden, click **Window** ▶ **Projected Axes** to display it.
3. In the **Move along axis** area of the **Projected Axes** docker, type values in any of the following boxes:
   - **X** — moves the object along the x-axis
   - **Y** — moves the object along the y-axis
   - **Z** — moves the object along the z-axis
4. Click **Apply**.

You can also

Move copies of the object along the axes you want	Type a value in the **Copies** box before clicking **Apply**.
Reverse the direction in which to move the object along an axis	Click the **Reverse direction** button ⟳ beside the axis box before clicking **Apply**.

Customize drawing profiles

You can use the **Projected Axes** docker to create and edit drawing profiles. The **Projected Axes** docker features a real-time preview of a cube, which represents the projected axes and scales for the chosen drawing profile. When you change drawing profiles, or when you modify the projected axes or scales, the preview is automatically updated.

The **Projected Axes** docker allows you to set the degree offsets for the x, y, and z axes. For information on how these offsets are calculated, see "About projected drawing modes" on page 341. The **Projected Axes** docker also allows you to set a scale factor for each axis. For example, if you use a drawing profile with a scale of 50% on the x-axis, projected objects will display at half their original size along their x-axis.

You can create a customized drawing profile from an existing one. You can also edit preset and custom drawing profiles, or you can delete them altogether.

You can also customize a drawing profile interactively so that you can draw on a specific projected drawing plane. For more information, see "Define a projected drawing plane interactively" on page 347.

When you work on customized drawing planes, you can bookmark the custom drawing profile in the drawing window. Using the bookmark, you can easily activate the custom drawing file later to continue drawing on the custom drawing plane. For more information, see "Bookmark custom drawing profiles" on page 350.

To display or hide the Projected Axes docker

- Click **Window** ▶ **Projected Axes**.

  A check mark beside the **Projected Axes** command indicates that the **Projected Axes** docker is displayed.

To create or edit a drawing profile

1 If the **Projected Axes** docker is hidden, click **Window** ▶ **Projected Axes** to display it.
If you want to edit a drawing profile, choose a profile from the **Drawing profiles** list.

2 In the **Projected Axes** docker, click the arrow below the **Define Projected Plane** area to show the advanced controls.

3 Do one of the following:
- Enter a value between **-360** and **360** in the **Angle** box in the **X Axis** area. Repeat for the y and z axes.
- Click the **User specified angle** button next to an **Angle** box, and drag the pointer in the drawing window.

4 Enter a value between **10** and **500** in the **Scale** box in the **X Axis** area. Repeat for the y and z axes.

5 Click the **Save** button .

6 Choose where you want to save the file, and type a filename in the **File name** box.

7 Click **Save**.

You can create a custom axonometric drawing profile by having the application calculate the scale values automatically. To do this, type values in the **X Axis Angle**, **Y Axis Angle**, and **Z Axis Angle** boxes, and enable the **Auto axonometric** check box. Note that the **Auto axonometric** check box may be disabled for some angle values. In such cases, you first need to adjust the angle values so that the option becomes available.

To delete a drawing profile

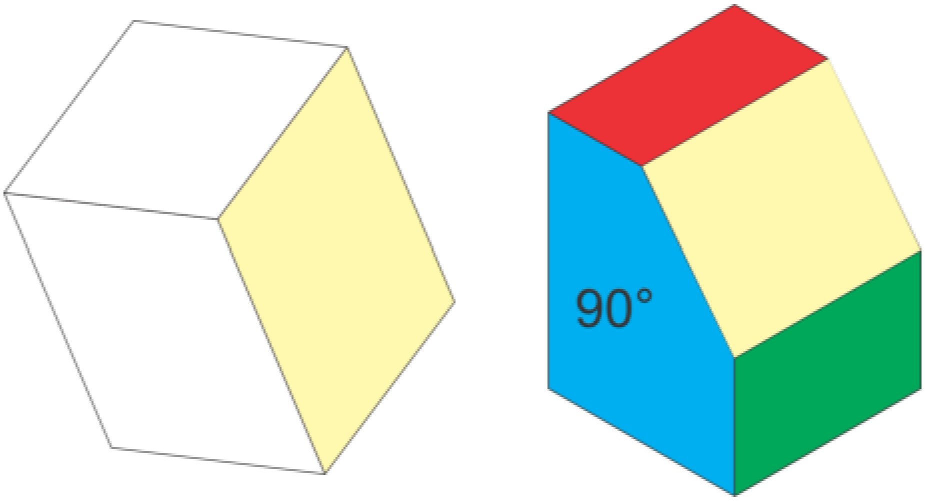
1 In the **Projected Axes** docker, choose a drawing profile from the list box.

2 Click the **Delete** button .

Define a projected drawing plane interactively

Sometimes, a drawing plane of a preset drawing profile may need to be customized for the drawing task at hand. You can define the drawing plane interactively by using one of two methods: **With 3 axes** and **From selected parallelogram**.

If your drawing contains instances of the Y, Z, and X axes that you need to define the drawing plane, use the **With 3 axes** method and specify the three axes by dragging in the drawing window. If your drawing doesn't have all the projected axes you need, you must use a parallelogram that matches the projection of the desired drawing plane.



The desired projected plane is shown in yellow. Use the With 3 axes method when your drawing contains references for the three axes (left). Use the From selected parallelogram method when the reference plane (yellow parallelogram) is available.

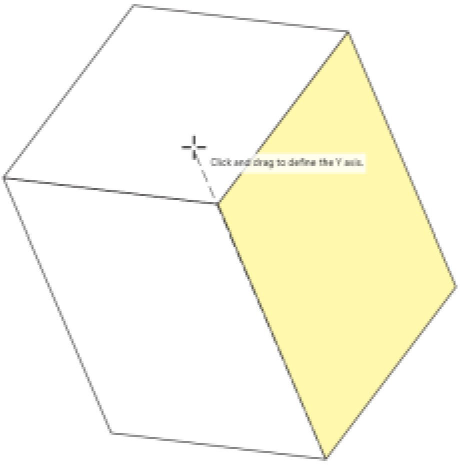
After you define the drawing plane, you can complete your drawing task. If you need to use the custom drawing plane later, you must save it to a custom drawing profile. You can also customize drawing planes by specifying angle and scale values for the X, Y, and Z axes. For information about specifying angle and scale values for X, Y, and Z axes, see "To create or edit a drawing profile" on page 347.

To define the drawing plane by setting the X, Y, and Z axes interactively

1 Click **Window** ▶ **Projected Axes**.

2 In the **Projected Axes** docker, enable the **With 3 axes** option, and click **Define**.

3 In the drawing window, click and drag to define the Y axis. You must follow the direction of the Y axis on the interactive cube in the **Projected Axes** docker.



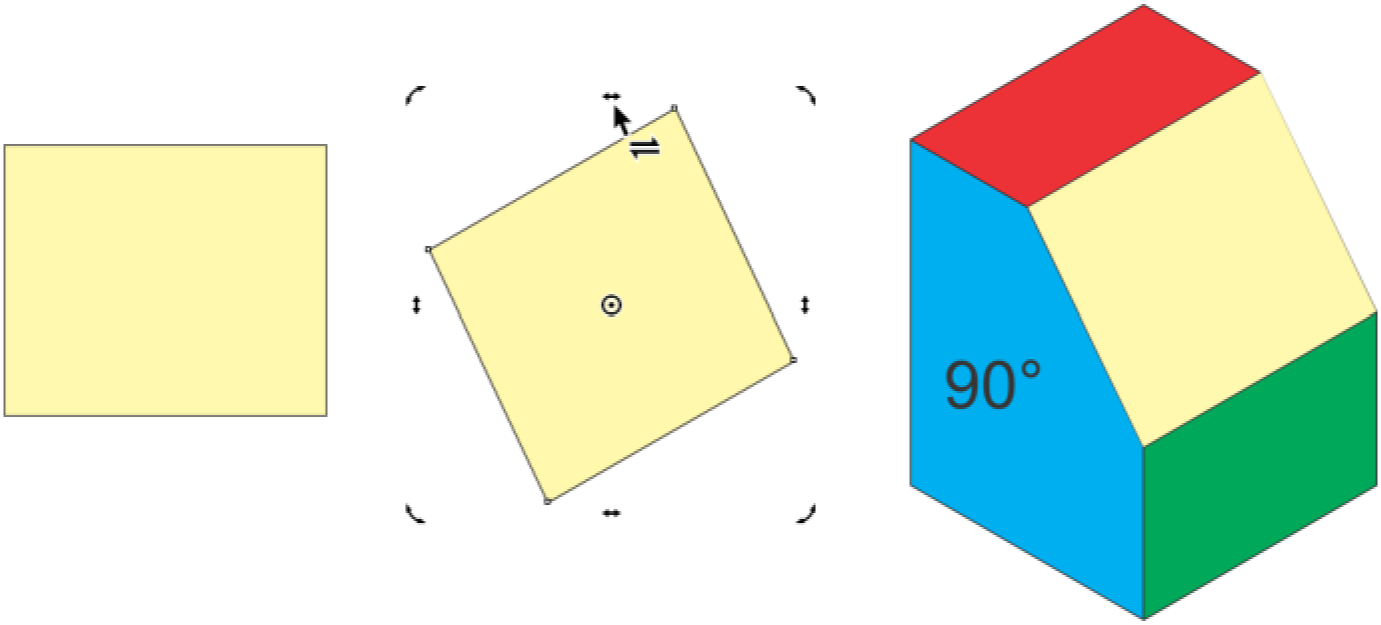
4 In the drawing window, click and drag to define the X axis, following the direction of the X axis on the interactive cube.

5 Click and drag to define the Z axis.

6 Use any of the drawing tools to draw on the drawing plane you just defined.
To draw on the defined plane later, you must save the custom drawing profile. Click the **Save** button 💾 in the **Projected Axes** docker, and specify the location and file name of the custom drawing profile.

To define the drawing plane by using a parallelogram

1 Using the **Rectangle** tool, draw a rectangle. Move, rotate and skew it to match the drawing plane you want to define.



Move, rotate and skew the rectangle to match the desired plane and create the reference parallelogram you need.

2 In the **Projected Axes** docker, enable the **From selected parallelogram** option, and click **Define**.

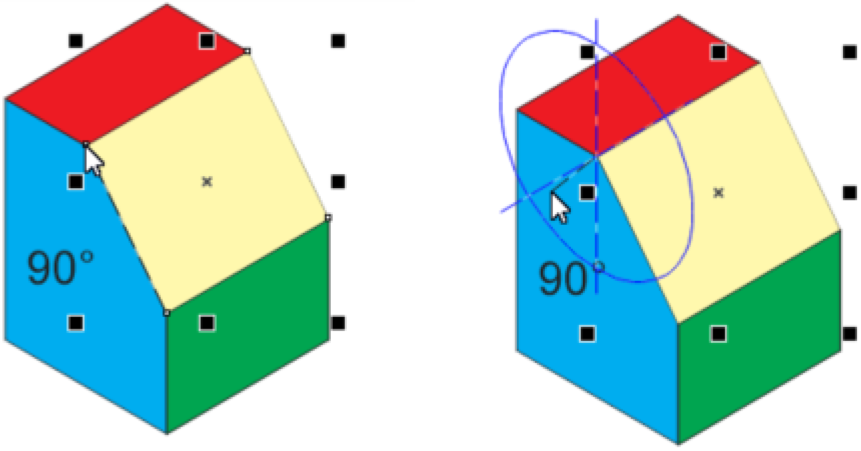
The **Define** button becomes available only if the parallelogram is selected.

3 To define the edge that is shared by the desired drawing plane and the adjacent perpendicular projected plane, click to set the first point, and then drag to where you want the second point to be.

An elliptical preview appears in the current projected view.

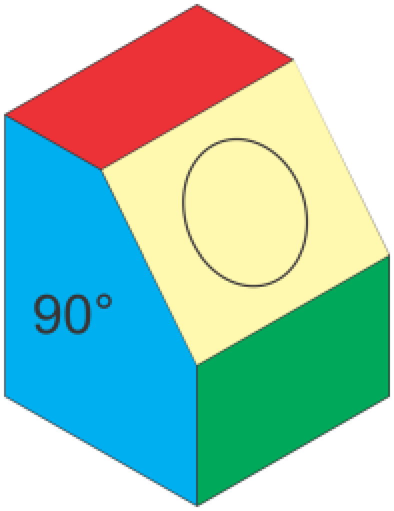
4 Move the preview so that it represents the correct adjacent plane — Top (red), Front (blue), or Right (green), and click. The correct adjacent plane must match the selected projected plane in the **Projected Axes** docker. In the example shown in this procedure, it is the Front (blue) plane.

The values for X, Y, and Z axes in the **Projected Axes** docker are automatically updated to reflect the plane you defined. The parallelogram can be discarded.



Defining the edge (left) and the adjacent plane (right)

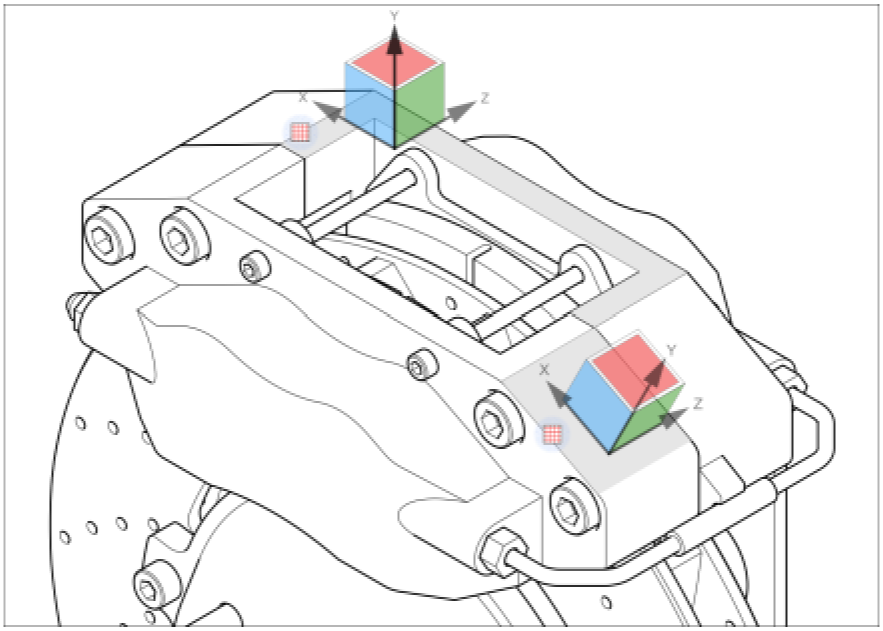
5 Use any of the drawing tools to draw on the active drawing plane you just defined.



To draw on the defined plane later, you must save the custom drawing profile. Click the **Save** button 🖫 in the **Projected Axes** docker, and specify the location and file name of the custom drawing profile.

Bookmark custom drawing profiles

You can set a custom drawing profile to work on a specific part in a drawing, and you can bookmark this profile in the document for later use. When you need to work on that part again, you can simply click the bookmark in the drawing window to activate the custom drawing profile. Bookmarks for custom drawing profiles are called projection bookmarks.



Projection bookmarks let you quickly activate a custom drawing profile from the drawing window to continue working on an element.

Using the controls in the Projected Axes docker, you can hide the projection bookmarks you have placed at any time; and you can delete them when you no longer need them.

Projection bookmarks don’t show as objects in the Objects docker; they can’t be printed or exported to a file. However, you can save a bookmark as a drawing profile preset that can be used in other drawings.

To bookmark a custom drawing profile

1 In the **Projected Axes** docker, set a custom drawing profile using any of the available methods.

You can specify x, y, and z values, or you can define a projected drawing plane interactively in the drawing window,

2 Click the **Bookmark custom drawing profile** button to the left of the **Drawing profiles** list box.

3 In the **Bookmark Drawing Profile** dialog box, type a logical name for the projection bookmark. For example, if you are working on a specific part using this drawing profile, type the name of that part.

Click **Place Bookmark**. The dialog box is closed, and the Place bookmark cursor appears.

4 Click where you want to place the bookmark in the drawing window.

To cancel the bookmark before placing it, press **Esc**.

Projection bookmarks are added to the top area of the **Drawing profiles** list box and are saved with the document.

The name and location of a projection bookmark can’t be edited after you place it. If you need a projection bookmark with a different name and location and no longer need the one you placed, delete the existing bookmark and place another bookmark. For information about deleting projection bookmarks, see “To delete a projection bookmark” on page 352.

To select a projection bookmark

- Using the **Pick** tool , click the projection bookmark in the drawing window.

The **Projected Axes** docker is opened, and the projection bookmark preset in the **Drawing profiles** list box is selected.

To show or hide projection bookmarks

- In the **Projected Axes** docker, select the projection bookmark in the **Drawing profiles** list box, and click the **Show or hide bookmarks** button 👁.

  This action shows or hides all projection bookmarks in the drawing window.

To delete a projection bookmark

- In the **Projected Axes** docker, select the projection bookmark in the **Drawing profiles** list box, and click the **Delete** button 🗑.

To save a projection bookmark as a preset drawing profile

1. In the **Projected Axes** docker, select the projection bookmark in the **Drawing profiles** list box.
2. Click the **Save** button 💾.
3. In the **Save As** dialog box, and type a filename in the **File name** box.
4. Click **Save**.

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Perspective drawing

Corel DESIGNER lets you draw in perspective so that you can add depth and dimension to your 2D designs and illustrations. Perspective drawing is especially useful for creating complex compositions that have many components sharing the same perspective, such as scenery.

This section contains the following topics:

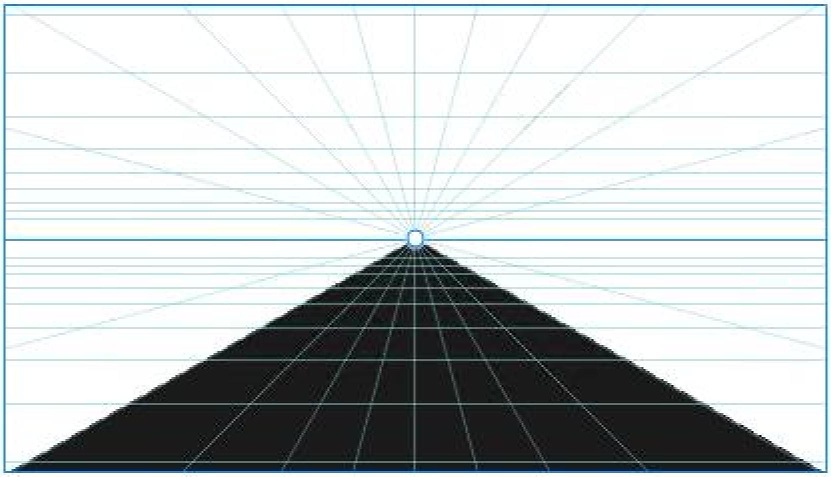
- "Draw in perspective" (page 353)
- "Edit perspective groups" (page 359)
- "Break perspective groups apart" (page 363)

To create the illusion of distance and depth, you can also apply a perspective effect to existing objects. For more information, see "Apply perspective" on page 603.

Draw in perspective

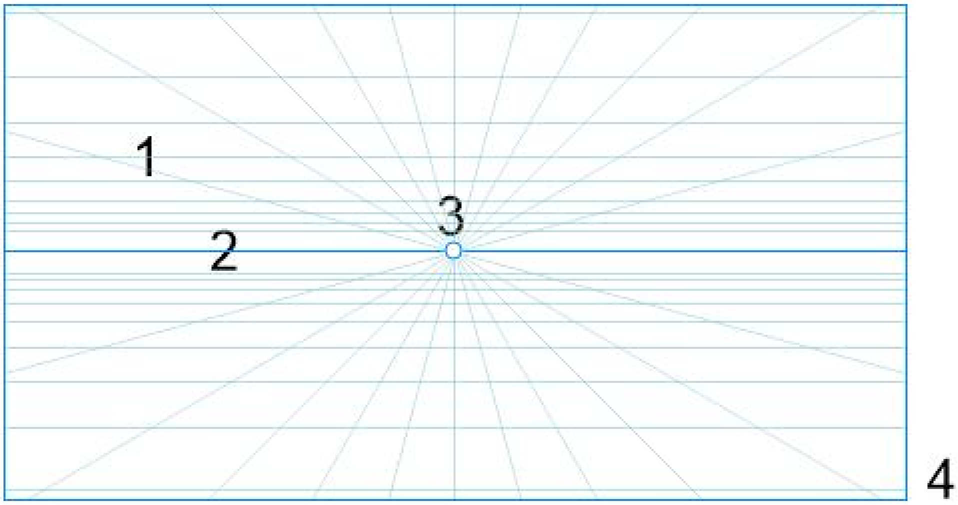
Using perspective drawing (**Object** ▶ **Perspective** ▶ **Draw in Perspective**), you can draw complex sketches, patterns, and designs, creating the illusion of distance and depth.

When you draw in perspective, Corel DESIGNER automatically creates a perspective field and lets you add lines and shapes that align with the perspective lines. The result is a perspective group comprising of the perspective field and the objects you added. A drawing can contain multiple perspective groups with unique perspective fields.



A perspective group consists of a perspective field and one or more objects.

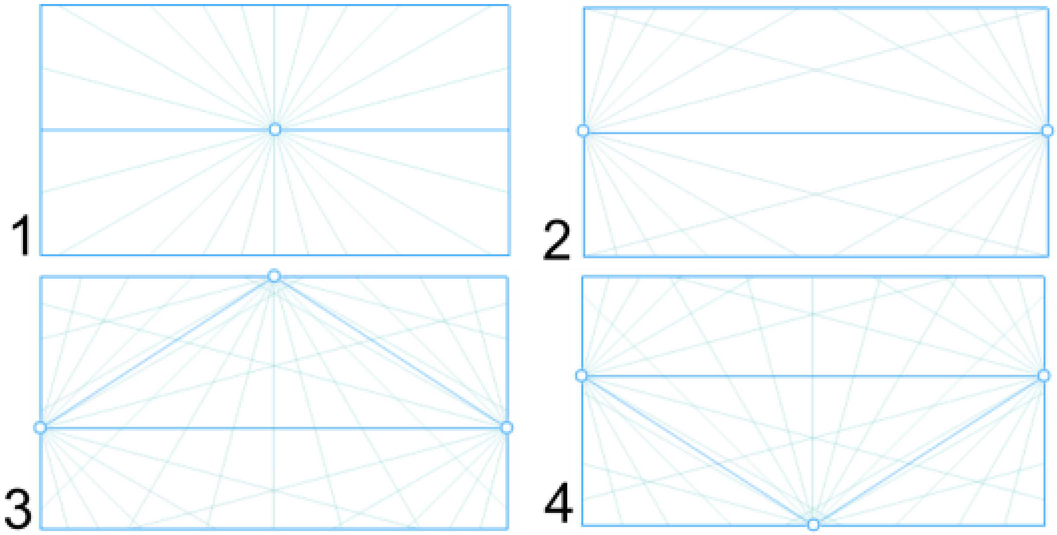
The perspective field includes a grid of perspective lines that converge towards one, two or three vanishing points. The visible part of the perspective field is called viewport.



Elements of a perspective field: Perspective grid (1), horizon (2), vanishing point (3), viewport (4)

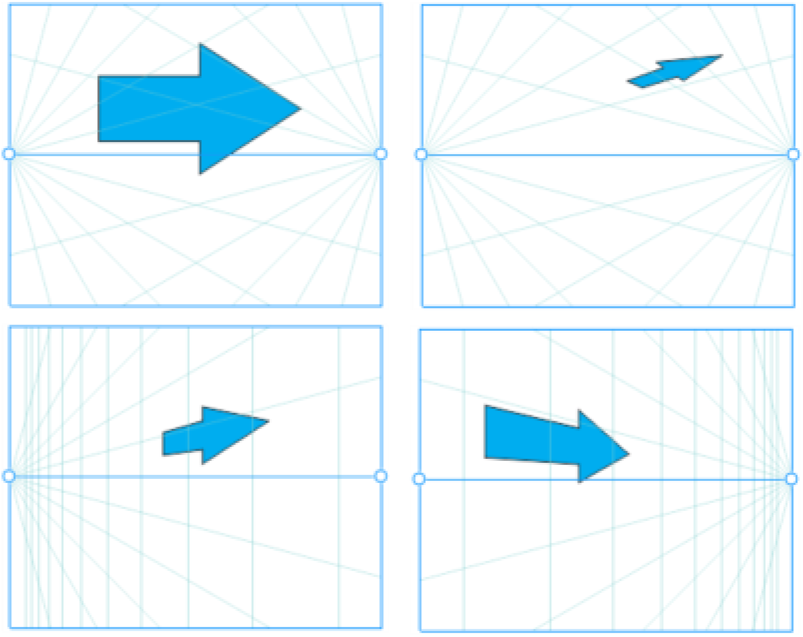
Corel DESIGNER provides presets for three types of perspective: one-point, two-point and three-point perspective.

- **One-point** — creates a perspective field where all lines recede from view towards one vanishing point
- **Two-point** — creates a perspective field where all lines recede from view towards two vanishing points
- **Three-point (worm’s-eye view)** — creates a perspective field where all lines recede from view towards one of three vanishing points. This preset helps you create views as seen from below.
- **Three-point (bird’s-eye view)** — creates a perspective field where all lines recede from view towards one of three vanishing points. This preset helps you create views as seen from above.



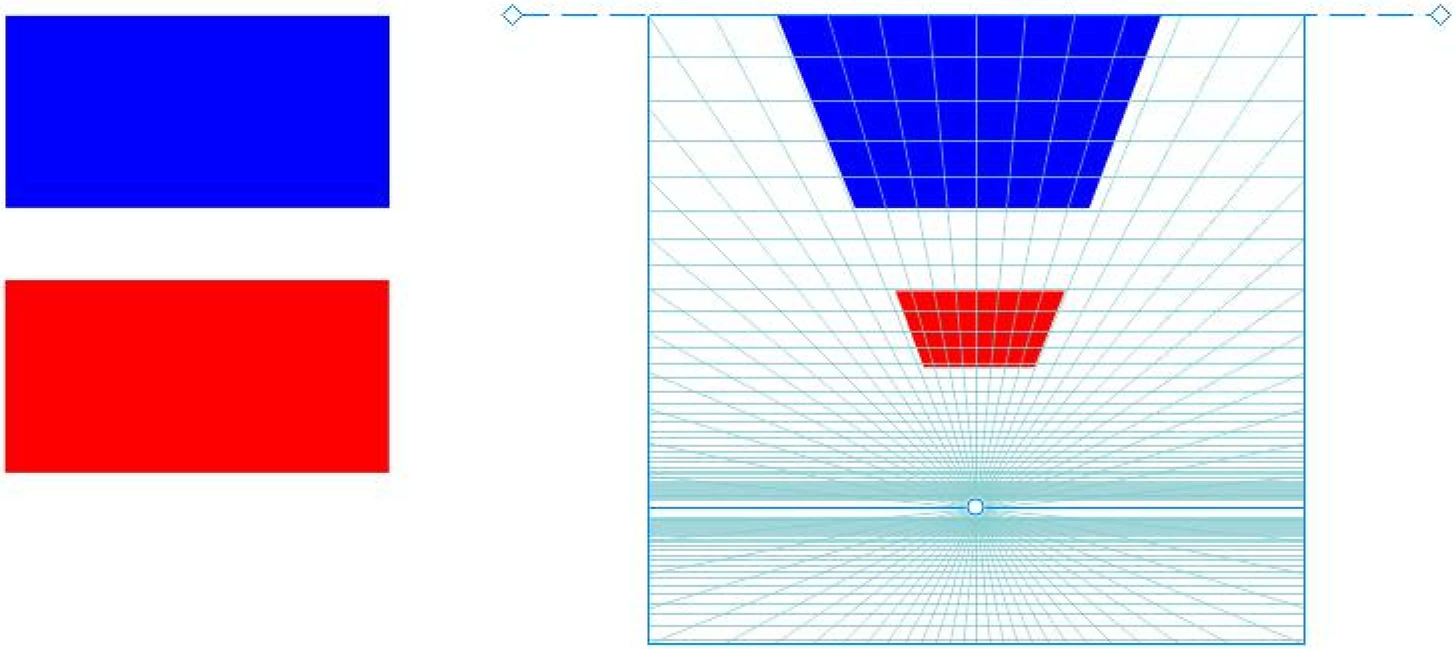
Perspective types: (1) one-point, (2) two-point, (3) three-point (worm's-eye view), (4) three-point (bird's-eye view)

Before you start drawing in the perspective field, you can choose the plane you want to draw on. You can choose to draw on an orthographic plane, which is a flat plane without perspective, on the top perspective plane or on one of the side perspective planes.



(left to right) The same object placed on four different planes: orthogonal, top, left, and right.

Perspective drawing assumes that the viewer or the camera is at a certain distance from objects. All objects are scaled relative to the viewer. In Corel DESIGNER, the position of the viewer is indicated by camera lines, which you can use as a drawing aide to place objects. Camera lines are linked to the active perspective plane and are hidden by default. After displaying a camera line, you can move it to increase or decrease the distance between the viewer and the depicted objects. Moving a camera line doesn't change existing objects, but impacts how an object appears when it is moved to the active plane. If an object side aligns with the camera line, that side appears at 100% - it is not shortened or lengthened. Object sides or objects that appear at a distance from the camera line will appear smaller than their actual size.



The red rectangle is further away from the camera line so it appears smaller than the blue rectangle.

You can customize the perspective drawing presets by adjusting the perspective field. For example, you can move vanishing points, horizon lines, and camera lines. You can also resize the viewport.

For information about how to edit perspective groups, see “Edit perspective groups” on page 359.

When you save a drawing that contains perspective groups to a Corel DESIGNER version earlier than 23.0 (2021), the perspective groups keep their appearance, but they are saved as regular groups of objects.

To draw in perspective

1 Using the **Pick** tool, click an empty space in the drawing window to make sure no objects are selected.

2 Click **Object** ▶ **Perspective** ▶ **Draw in Perspective**.

3 Choose a perspective type from the **Type** list box.

- **One-point**
- **Two-point**
- **Three-point (worm’s-eye view)**
- **Three-point (bird’s-eye view)**

4 Do one of the following:

- Drag in the drawing window to set the perspective field.
- Press **Enter** to fill the page with a perspective field.

If you want to reset the perspective field, click **Edit** ▶ **Undo**, and draw the perspective field again.

5 To choose the plane you want to draw on, click one of the following buttons:

- **Orthographic** — to draw on a flat plane, without perspective
- **Top** — to draw on the top perspective plane

- **Side** — to draw on the side perspective plane. This button is available only for one-point perspective.
- **Left** — to draw on the left perspective plane
- **Right** — to draw on the right perspective plane

6 Click a line or a shape tool, and draw one or more objects.

7 Click **Finish** on the floating toolbar.

You can't change the perspective type after drawing the perspective field.

The application prevents you from drawing in perspective in certain areas so that you don't get unexpected results. For example, you can't draw an object over a vanishing point on a perspective plane.

You cannot draw in perspective when in Focus mode. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

You can modify the appearance of the perspective field to suit your needs. For example, you can increase the number of the perspective lines for greater drawing precision. For information, see "To modify the appearance of the perspective field" on page 362.

You can also draw objects on the orthographic plane, without perspective, and then move (project) them to another plane. For more information, see "Move an object to another plane" on page 361.

You can also add an existing object to the perspective group. For more information, see "Add an object to the perspective group" on page 361.

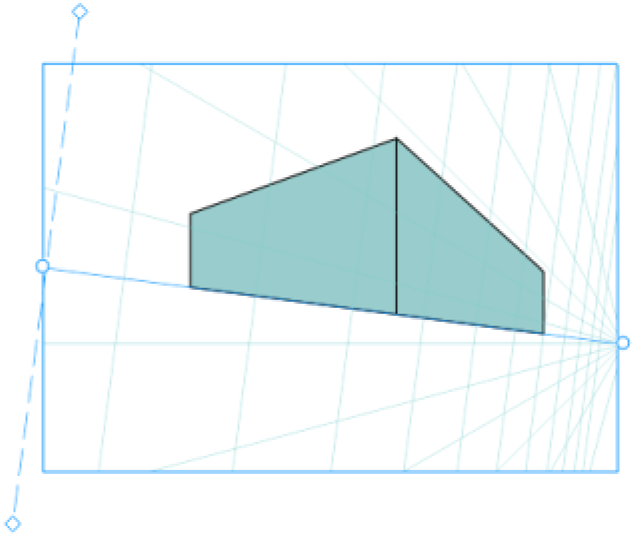
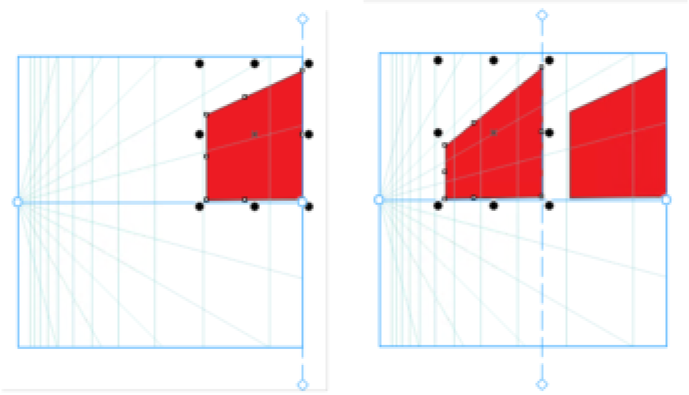
To adjust the perspective field

1 Click **Object** ▶ **Perspective** ▶ **Draw in Perspective**.

2 Choose a perspective type from the **Type** list box on the floating toolbar, and choose a plane to draw on.

3 Using the **Pick** tool , perform a task from the following table.

To	Do the following
Move the vanishing point	Drag a vanishing point to a new position.

To	Do the following
	 *One of the vanishing points was moved to tilt the horizon line.*
Move a horizon line	Point to a horizon line, and when the cursor changes to a double-sided arrow, drag the horizon line to a new position.
Resize the viewport	Click the viewport frame to display its handles. Drag a middle handle to adjust the width or height of the viewport. Drag a corner handle to resize the viewport proportionally.
Move a camera line	Click the **Show camera lines** button on the floating toolbar to display the camera line. Drag the camera line to a new position. **Note:** A camera line on the orthographic plane cannot be moved. **Tip:** You can also drag a camera line by one of its diamond-shaped handles.  *Two identical rectangles are added to the left plane with the camera line at a different position. Their right sides remain the same, at 100% of their size, because they are aligned with the camera line.*

For best results, adjust the perspective field before drawing or adding objects in perspective.

Each time you move a vanishing point, horizon line, or camera line, the perspective field is redrawn. Existing objects remain unchanged but each new object you draw reflects the new position of the vanishing point, horizon line or camera line.

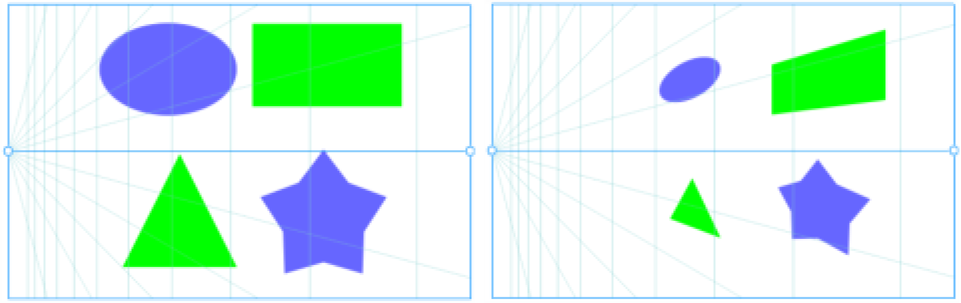
If you can't move a vanishing point, horizon line or camera line, click the **Lock perspective field** button on the floating toolbar to allow changes to the perspective field.

To prevent accidental changes to the perspective field, click the **Lock perspective field** button again after you finish editing.

Edit perspective groups

You can edit perspective groups by moving and editing the objects in the group, and by adding objects.

You can move, rotate, and scale objects within a perspective group. Also, you can move an object in a perspective group from one plane to another to change its view. For example, you can place the object on the orthographic plane to remove the perspective, or you can move an object from the top plane to a side plane, and vice versa. You can also move objects from the orthographic plane to any available perspective plane.



The objects are moved from the orthogonal plane (left) to the left plane (right).

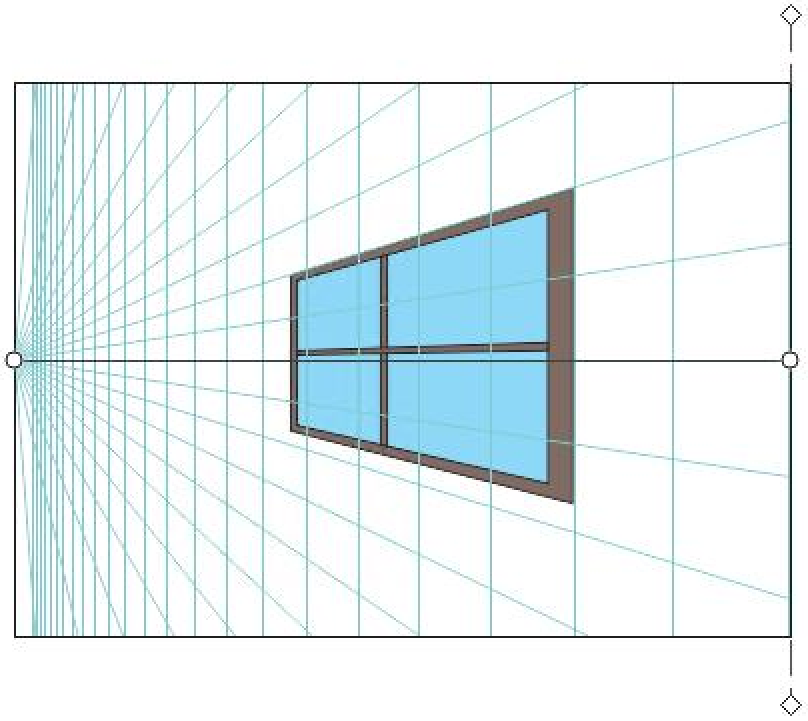
While you are in Edit mode, you can add existing objects, such as vector shapes, text and bitmaps, to the perspective group by moving them to a plane. Text added to perspective groups isn't converted to curves, so you can edit and reformat it.

You can also shape and edit the objects in a perspective group by using the **Shape** tool. When you draw and edit objects in a perspective group, snapping to perspective lines (**View** ▶ **Snap To** ▶ **Perspective Lines**) is enabled by default. If you want to snap objects only to guidelines, you can disable snapping to perspective lines. For more information about using guidelines to help with object placement, see "Set up guidelines" on page 808.

You can move and scale proportionally perspective groups as you would any other groups. However, perspective groups can't be resized nonproportionally, rotated, or skewed.

In addition, you can modify the appearance of the perspective field in each perspective group. For example, you can hide and show horizon and perspective lines, and you can customize the color of the lines and adjust their opacity. Adjusting the line color and opacity can help you focus on the objects you draw; conversely, it can make the lines and handles stand out so that you can adjust the perspective field more easily.

Depending on the drawing precision you want, you can adjust the density of the perspective field by adding or removing perspective lines.



The perspective field is customized by changing the color of the horizon line and viewport, and increasing the number and opacity of the perspective lines.

To edit a perspective group

1. Select a perspective group.
2. Click **Edit** in the upper-left corner of the drawing window.
   A floating toolbar appears.

To	Do the following
Select an object in the perspective group	Click the object using the **Pick** tool . **Tip:** You can also marquee-select the object.
Move an object along the plane it was drawn	Using the **Pick** tool, drag the object to a new position. The object maintains its perspective but is redrawn to reflect its new position in relation to the vanishing point. **Tips:** • You can also use the arrow keys to nudge the object. • You can specify **x** and **y** coordinates on the property bar.
Scale an object	Drag a corner handle. **Tip:** To resize the object non-proportionally, drag a middle handle.
Rotate an object	Click the object to display the rotation handles, and drag a rotation handle.

To	Do the following
Move an object to another plane	Right-click the object, click **Move to Plane**, and then click one of the following commands: • **Move to Orthogonal Plane** — to place the object on a flat plane, removing the perspective • **Move to Top Plane** — to place the object on the top perspective plane • **Move to Left Plane** — to place the object on the left perspective plane • **Move to Right Plane** — to place the object on the right perspective plane • **Move to Side Plane** — to place the object on the side perspective plane **Note:** Only commands relevant for the selected object are displayed.
Add an object to the perspective group	Right-click the object, click **Move to Plane**, and click a command.

3 Click **Finish** on the floating toolbar.

Perspective groups cannot be edited when Focus mode is activated. For more information about Focus mode, see “Edit objects in Focus mode” on page 370.

You can start editing a selected perspective group by clicking **Object** ▶ **Perspective** ▶ **Edit Perspective Group**.

You can also right-click a perspective group, and click **Edit Perspective Group**.

To reshape an object placed on a perspective plane

1 Select a perspective group.

2 Click **Edit** in the upper-left corner of the drawing window.

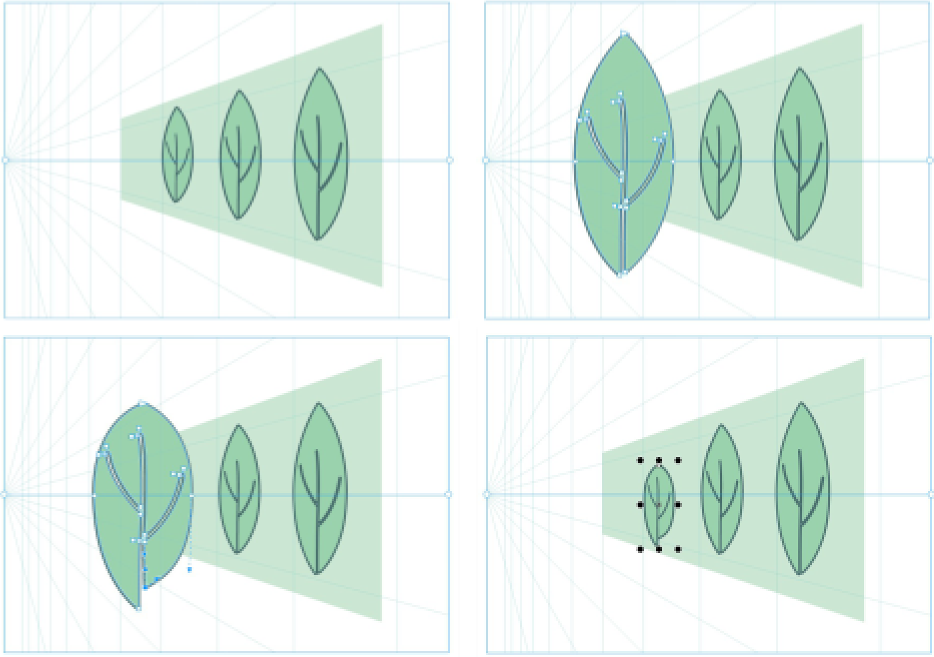
3 Using the **Shape** tool, click the object you want to edit.

The object is temporarily moved to the orthographic plane.

4 Edit the object to achieve the shape you want.

5 Click the **Pick** tool.

The edited object is automatically projected on the perspective plane where it resided before it was edited.



Some objects are drawn on a perspective plane (upper-left). When clicked with the Shape tool, the first object is temporarily placed on the orthographic plane (upper-right). The Shape tool is used to edit the shape (lower-left). When the Pick tool is selected, the edited object is automatically placed back on the perspective plane (lower-right).

To edit text placed on a perspective plane

1 Select a perspective group.

2 Click **Edit** in the upper-left corner of the drawing window.

To move or scale a perspective group

1 Using the **Pick** tool, select a perspective group.

2 Do any of the following:

- Drag the group to a new position in the drawing window.
- Drag a handle to scale the group.

Perspective groups can't be resized nonproportionally, rotated, or skewed. To apply any of these transformations to a perspective group, you must break it apart first. For more information, see "Break perspective groups apart" on page 363.

To modify the appearance of the perspective field

1 Select a perspective group.

2 Click **Edit** in the upper-left corner of the drawing window.

3 Using the controls on the toolbar that appears, perform a task from the following table.

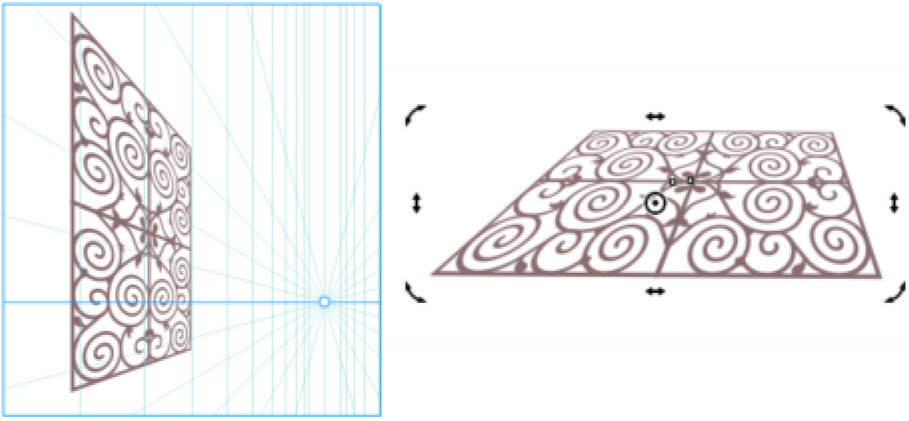
To	Do the following
Show or hide the camera lines	Click the **Show camera lines** button.

To	Do the following
Show or hide the horizon lines	Click the **Show horizon** button 👁.
Change the opacity of horizon lines	Move the **Horizon opacity** slider.
Change the color of horizon lines	Choose a color from the **Horizon color** picker.
Show or hide perspective lines	Click the **Show perspective lines** button 👁.
Adjust the density of the perspective field	Move the **Density** slider to add or remove perspective lines.
Change the opacity of perspective lines	Move the **Line opacity** slider.
Change the color of perspective lines	Choose a color from the **Line color** picker.

4 Click **Finish** on the floating toolbar.

Break perspective groups apart

Breaking a perspective group apart removes the perspective field while preserving the appearance of the objects in a perspective group. The perspective group becomes a regular group that can be manipulated and edited as you would any other group; each object in the group keeps its perspective effect. However, you will no longer be able to edit the objects in perspective.



The perspective group (left) was broken apart and then rotated (right).

To break a perspective group apart

1 Select a perspective group.

2 Click **Object** ▶ **Break Perspective Group Apart**.

You can also right-click a perspective group, and click **Break Perspective Group Apart**.

Objects, symbols, and layers

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Corel DESIGNER™ 2026

Objects

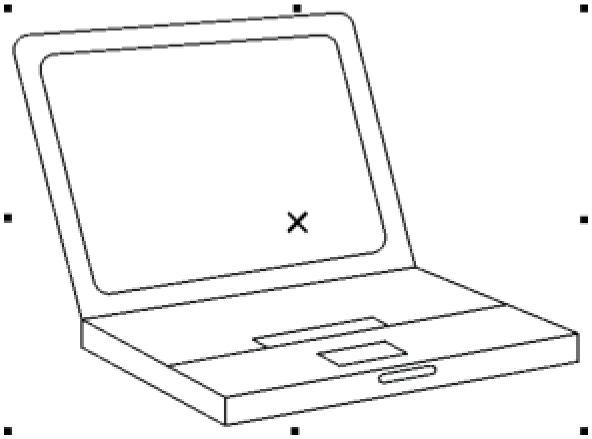
Working with objects is an essential part of creating drawings.

This section contains the following topics:

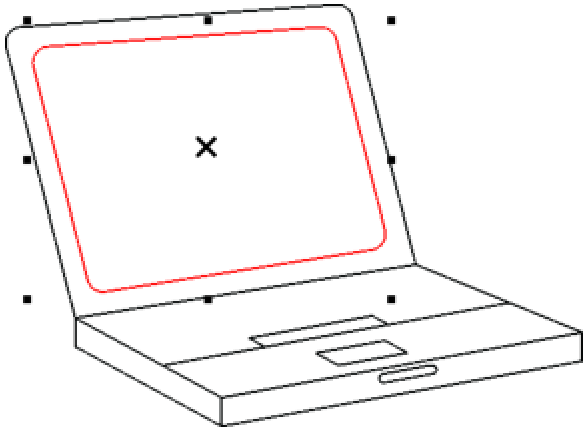
- “Select objects” (page 367)
- “Edit objects in Focus mode” (page 370)
- “Change object properties” (page 373)
- “Copy, duplicate, and delete objects” (page 373)
- “Copy object properties, transformations, and effects” (page 376)
- “Create new objects from boundaries” (page 377)
- “Feather object edges” (page 378)
- “Clone objects” (page 378)
- “Move objects” (page 379)
- “Size and scale objects” (page 381)
- “Rotate objects” (page 384)
- “Mirror objects” (page 385)
- “Skew objects” (page 385)
- “Align and distribute objects” (page 386)
- “Object hinting” (page 390)
- “Change the order of objects” (page 390)
- “Fit objects to a path” (page 391)
- “Group objects” (page 397)
- “Combine objects” (page 398)
- “Lock objects” (page 399)
- “Find and replace objects” (page 400)
- “Hide and display objects” (page 402)
- “Geometric information about objects” (page 403)
- “Insert bar codes” (page 404)

Select objects

Before you can change an object, you must select it. You can select visible objects, hidden objects, a single object in a group or a nested group, and each object in the order in which it was created. You can also select all objects simultaneously and deselect objects.



A selection box appears around a selected object, and an "X" appears at its center.



You can select a single object in a group.

You can select all objects using the **Pick** tool. However, some tools allow you to select only objects that are appropriate to the active tool. For example, if a curve tool is active, you can select any curve object, but you cannot select other object types.

When you select an object, either a selection box, rotation and skew handles, or the object's nodes appear. Clicking a selected object changes its selection mode. The selection modes are

- **Drag and scale** — a selection box appears around the object.
- **Rotate and skew** — rotation and skew handles appear around the object.
- **Shape/Edit** — the object's nodes appear.

You can drag, rotate, or shape the object by its snap points, depending on which selection mode is active. See "Gravity snapping" on page 135 for a list of snap points.

To select objects

To select	Do the following
An object	Click the object using the **Pick** tool ↖ .
Multiple objects	Hold down **Shift**, and click each object that you want to select.

To select	Do the following
Multiple objects by using a marquee selection area of irregular shape	Click the **Freehand pick** tool, and drag around the objects that you want to select. Objects that are only partially enclosed by the selection area are not selected. To select objects that are only partially enclosed by the selection area, hold down **Alt** while dragging. To constrain the selection area to a rectangular shape, hold down **Ctrl** while dragging.
An object, starting with the first object created and moving toward the last object created	Press **Shift** + **Tab** until a selection box appears around the object that you want to select.
An object, starting with the last object created and moving toward the first object created	Press **Tab** until a selection box appears around the object that you want to select.
All objects	Press **Ctrl** + **A**. Or click **Edit** ▸ **Select all** ▸ **Objects**.
An object in a group	Hold down **Ctrl**, and click an object in a group.
An object in a nested group	Hold down **Ctrl**, and click the object that you want to select until a selection box appears around it.
A hidden object	Hold down **Alt,** and click the topmost object until a selection box appears around the hidden object that you want to select.
Multiple hidden objects	Hold down **Shift** + **Alt**, and click the topmost object until a selection box appears around the hidden objects that you want to select.
A hidden object in a group	Hold down **Ctrl** + **Alt**, and click the topmost object until a selection box appears around the hidden object that you want to select.

The status bar displays a description of each object as you select it.

You can also select one or more objects by dragging around the object or objects using the **Pick** tool. This method is called “marquee select.”

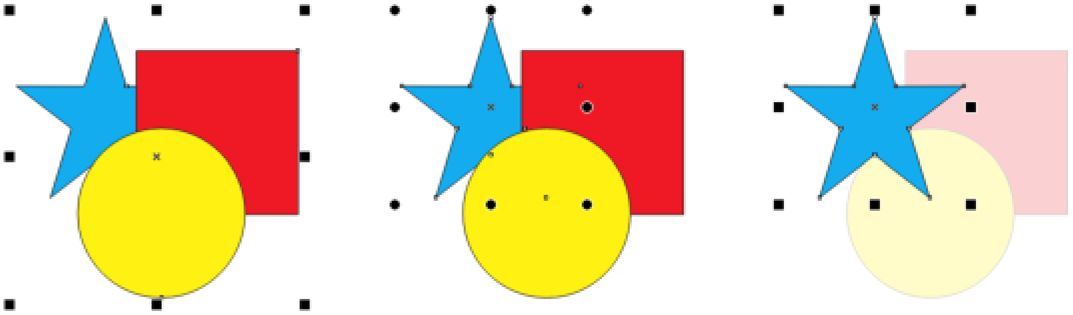
If you hold down **Alt** while dragging, any objects you intersect are also selected.

To deselect objects

To deselect	Do the following
All objects	Press **Esc**. Or click the **Pick** tool, and click a blank space in the drawing window.
A single object in multiple selected objects	Hold down **Shift**, and click the object using the **Pick** tool.

Edit objects in Focus mode

Focus mode enables you to isolate design elements, such as objects and bitmaps, within the context of your drawing. This facilitates the selection and editing of specific objects, including groups within groups, overlapping elements, and more. When you bring an object into focus, it is temporarily brought to the front of the stacking order. A transparent overlay covers all other design elements that cannot be edited or selected. You can adjust the opacity of the overlay.

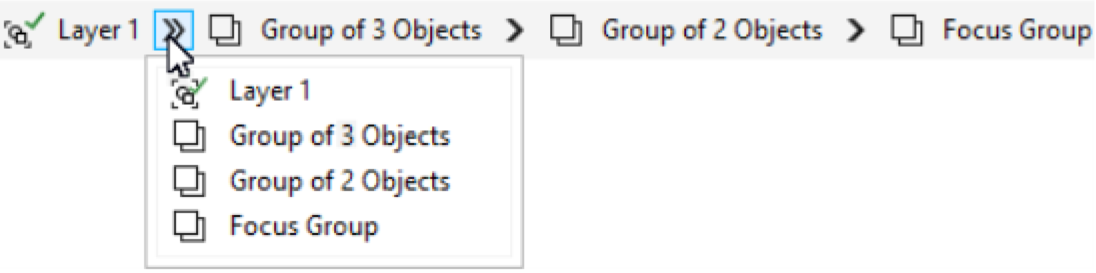


An object group selected (left), an object within an object group selected (middle), and an object within an object group in Focus mode (right).

When you bring an object into focus, with the exception of an object group, it is placed in temporary container called a Focus group. The in-focus object appears with the name **Focus Group** in the **Objects** docker.

When you activate Focus mode, a floating toolbar appears in the top-left corner of the drawing window displaying the focused object's place in the hierarchy of the design. Using the breadcrumb controls on the floating toolbar, you can shift focus to other parts of the design without opening the **Objects** docker.

When you exit Focus mode, all changes that you have made to objects or object groups are retained, and the object's name and place in the design hierarchy are restored in the **Objects** docker.



The Focus mode toolbar appears when you bring a design element into focus. It displays the position of the in-focus object within the design hierarchy, allows you to shift focus to other design elements, and lets you exit Focus mode.

You can focus on objects, grouped objects, PowerClip objects, symmetry groups, bitmaps, and more.

Some object types can't be brought into Focus mode. Others can be brought into Focus mode, but with limited functionality.

Unsupported objects

Object type	Notes
Multiple objects (ungrouped)	
Symbols in master symbol edit mode	Symbols not already in edit mode can be brought into focus. For more information about editing symbols, see "To edit a local symbol" on page 415.
Rollover objects in edit mode	Rollover objects not already in edit mode can be brought into focus. Entire rollover objects can be brought into focus, but not individual rollover state objects. For more information about editing rollovers, see "To modify an object's rollover state" on page 430.
Perspective groups or perspective drawing	
Borders and grommets	
Dimension lines	Dimension text can be brought into Focus mode.
Impact effects	
Connector lines	Connector lines and objects attached to connector lines cannot be brought into Focus mode.
Tables	

Limited support design elements

Object type	Notes
Shapes created with any Projected Shapes tool (**Cylinder** tool , **Prism** tool , **Thread** tool , **Well** tool)	Projected shapes cannot be brought into Focus mode by double-clicking.
Text objects (artistic text, paragraph text, text on a path)	Text objects cannot be brought into Focus mode by double-clicking. Text objects on a path are brought into focus together. Once in Focus mode, you can select and edit the text and the path separately.
Lens objects	The object and lens are brought into focus together. Once in Focus mode, you can select and edit the object and the lens separately if the lens is frozen. When the lens is not frozen, only the shape of the lens can be edited.
Objects with effects applied by any Effects tool (**Shadow** tool , **Contour** tool , **Blend** tool , **Distort** tool , **Envelope** tool , **Extrude** tool , **Block Shadow** tool)	The object and the effect are brought into focus together. Once in Focus mode, you can select and edit the object and the effect separately.
Bitmaps with effects applied	The bitmap and effect are brought into focus together. Once in Focus mode, you can modify the bitmap and any changes to the bitmap are reflected in the effect.
PowerClip objects	PowerClip objects cannot be brought into Focus mode by double-clicking.

To bring an object into Focus mode

1 Select an object.

2 Click **Edit** ▸ **Bring into Focus**.

When Focus mode is active and you sample color from an object that is out-of-focus, the **Color Eyedropper** tool captures color values as if there were no overlay present.

When in Focus mode, any new object you create is automatically grouped with the object or object group in focus.

You can also bring an object into Focus mode by double-clicking it with the **Pick** tool or by right-clicking it in the **Objects** docker and clicking **Bring into Focus**.

You can disable the activation of Focus mode by double-clicking an object. For more information, see “To disable double-click activation of Focus mode” on page 373.

To shift focus

To	Do the following
Shift focus to another object	Click the name of the object on the Focus mode toolbar.
Shift focus to the object one level higher	Press **Esc**. If a single object or the top level of an object group is in focus, Focus mode is closed.

To exit Focus mode

- Click **Edit** ▸ **Exit Focus Mode**.

You can also exit Focus mode by double-clicking anywhere in the drawing window off the object in focus, by clicking the **Exit Focus Mode** button on the floating toolbar, or by pressing **Shift**+**Esc**.

To adjust the visibility of inactive objects

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. In the left pane of the **Options** dialog box, click **Edit**.
3. Adjust the **Visibility of inactive objects** slider.
   Move the slider to the left to increase the opacity of the overlay; move the slider to the right to increase the transparency of the overlay.

To disable double-click activation of Focus mode

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. In the left pane of the **Options** dialog box, click **Edit**.
3. Disable the **Double-click to activate Focus Mode** check box.

Change object properties

After you've created an object, you can change its properties. There are several ways to do this, including using the property bar, color palette, and dialog boxes. For more information about changing the default properties for new objects, see "Set the default property values" on page 178.

In addition, you can copy object properties such as outline, fill, and text properties from one object to another. For more information, see "Copy object properties, transformations, and effects" on page 376.

Copy, duplicate, and delete objects

Corel DESIGNER provides you with several ways to copy objects. When you no longer need an object, you can delete it.

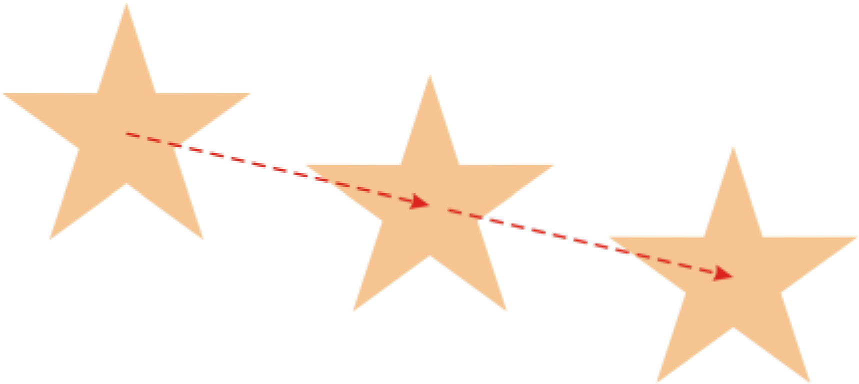
Cut, copy, and paste

You can cut or copy an object to place it on the Clipboard and paste it into a drawing or another application. Cutting an object places it on the Clipboard and removes it from the drawing. Copying an object places it on the Clipboard but keeps the original in the drawing.

When you paste objects, they usually appear in their original position or in the center of the drawing. So at a higher zoom level, the pasted object may appear in an area that is hidden from view. However, you can choose to paste the object in the visible area.

Duplicate

Duplicating an object places a copy directly in the drawing window and does not use the Clipboard. Duplicating is faster than copying and pasting. When an object is duplicated, there is a distance between the duplicate and the original object along the x and y axes. This distance, known as duplicate offset, can be changed in the **Document Options** dialog box.



Duplicate offset

Copy objects at a specified position

You can create multiple copies of objects simultaneously, while specifying their position, without using the Clipboard. For example, you can distribute object copies horizontally, to the left or right of the original object; or you can distribute copies of objects vertically, below or above the original object. You can specify the spacing between copies of objects, or you can specify the offset at which copies of objects are created in relation to each other.

To cut or copy an object

1 Select an object.

2 Click **Edit**, and click one of the following:
  - **Cut**
  - **Copy**

You can also cut or copy an object by right-clicking the object and clicking **Cut** or **Copy**.

To paste an object into a drawing

- Click **Edit** ▶ **Paste**.

To paste an object in the center of the visible area

- Click **Edit** ▶ **Paste in View**.

You can also paste an object in the visible area by pressing **Ctrl+Shift+V**.

To duplicate an object

1 Select an object.

2 Click **Edit** ▶ **Duplicate**.
The duplicate is placed at an offset from the original object.

If you’ve set the **Ctrl** and **Shift** keys to the Windows standard (**Ctrl=Duplicate/Leave original, Shift=Constrain**), you can duplicate an object as you place the duplicate where you want in the drawing window. To do this, first select the object using the **Pick** tool . Holding down **Ctrl**, drag the object to where you want to create a duplicate, and release the mouse button. For information about setting the **Ctrl** and **Shift** keys to the Windows standard, see “To change the constrain key” on page 148.

You can also duplicate a selected object by pressing **Ctrl + D**.

You can change the offset at which duplicates are created. Click **Layout** ▶ **Document Options**. Click **General**, and type values in the **Horizontal** and **Vertical** boxes in the **Duplicate offset** area.

- Offset values of 0 place the duplicate on top of the original.
- Positive offset values place the duplicate up and to the right of the original.
- Negative offset values place the duplicate down and to the left of the original.

To delete an object

1 Select an object.

2 Click **Edit** ▶ **Delete**.

You can also delete an object by clicking the object and pressing **Delete**.

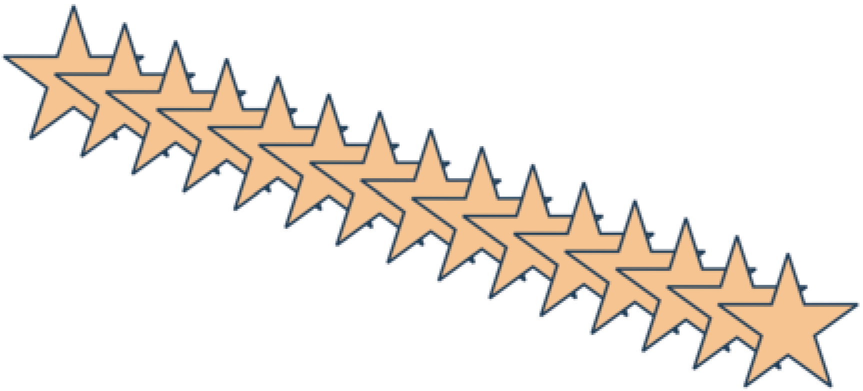
To create copies of an object at a specified position

1 Select an object.

2 Click **Edit** ▶ **Step and repeat**.

3 In the **Step and repeat** docker, type a value in the **Number of copies** box.

To	Do the following
Distribute copies of objects horizontally	In the **Vertical settings** area, choose **No offset** from the **Mode** list box. In the **Horizontal offset** area, choose **Spacing between objects** from the **Mode** list box. To specify the spacing between object copies, type a value in the **Distance** box. To place the object copies to the right or left of the original, choose **Right** or **Left** from the **Direction** list box.
Distribute copies of objects vertically	In the **Horizontal settings** area, choose **No offset** from the **Mode** list box. In the **Vertical offset** area, choose **Spacing between objects** from the **Mode** list box. To specify the spacing between copies of objects, type a value in the **Distance** box. To place the copies above or below the original, choose **Up** or **Down** from the **Direction** list box.
Offset all copies of objects by a specified distance	In the **Horizontal offset** and **Vertical offset** areas, choose **Offset** from the **Mode** list box, and type values in the **Distance** boxes.



Multiple copies of an object are offset by a specified distance.

Copy object properties, transformations, and effects

You can copy object properties such as outline, fill, and text properties from one object to another. You can copy object transformations such as sizing, rotating, and positioning as well as effects applied to an object.

To copy object properties from one object to another

1 In the toolbox, click the **Attributes eyedropper** tool.

2 Click **Properties** on the property bar, and enable any of the following check boxes:

- **Outline**
- **Fill**
- **Text**

3 Click the edge of the object whose properties you want to copy.
The **Attributes eyedropper** tool automatically switches to the **Apply object attributes** mode.

4 Click the edge of the object to which you want to apply the copied properties.

Any **Transformations** and **Effects** options on the property bar that are enabled are also applied when you copy properties.

You can also copy fill or outline properties, or both, by right-clicking an object with the **Pick** tool, dragging over another object, and choosing **Copy fill here**, **Copy outline here**, or **Copy all properties**.

You can also copy object properties to a selected object by clicking **Edit** ▶ **Copy properties from** and clicking the object whose properties you want to copy.

To copy size, position, or rotation from one object to another

1 In the toolbox, click the **Attributes eyedropper** tool.

2 Click **Transformations** on the property bar, and enable any of the following check boxes:

- **Size**
- **Rotation**
- **Position**

3 Click the edge of the object whose transformations you want to copy.

The **Attributes eyedropper** tool automatically switches to the **Apply object attributes** mode.

4 Click the edge of the object to which you want to apply the copied transformations.

Any **Properties** and **Effects** options on the property bar that are enabled are also applied when you copy properties.

To copy effects from one object to another

1 In the toolbox, click the **Attributes eyedropper** tool .

2 Click **Effects** on the property bar, and enable any of the following check boxes:

- **Perspective**
- **Envelope**
- **Blend**
- **Extrude**
- **Contour**
- **Lens**
- **PowerClip**
- **Drop shadow**
- **Distortion**

3 Click the edge of the object whose effects you want to copy.

The **Attributes eyedropper** tool automatically switches to the **Apply object attributes** mode.

4 Click the edge of the object to which you want to apply the copied effects.

Any **Properties** and **Transformations** options on the property bar that are enabled are also applied when you copy properties.

Create new objects from boundaries

You can draw a boundary around the outer or inner edges of complex shapes to create a new closed curve object with the current properties (line weight, fill color, and so on).

During this process, if you specify a point outside the selected objects, an outline is wrapped around the outside edge. If you specify a point on the inside of selected objects, an outline is drawn around the inner edges. If the objects do not overlap, each object is outlined separately. Error messages appear if you click directly on a line or if there is not sufficient space to create the boundary.

Boundaries cannot be drawn around text, bitmaps, or open lines. However, you can set a gap tolerance for open lines. Endpoints within the specified gap tolerance are temporarily repositioned to close the gap between objects and allow a boundary to be created.

To create a new object from a boundary

1 Select the objects for the boundary.

2 Click **Object** ▸ **Shaping** ▸ **Boundary**.

If you want the boundary object to be placed behind the current objects, enable the **Place behind selected** option in the **Shaping** docker.

To set a gap tolerance for open lines, type a value in the **Gap tolerance** box. If the endpoints of the lines are within the specified distance, a boundary will be created.

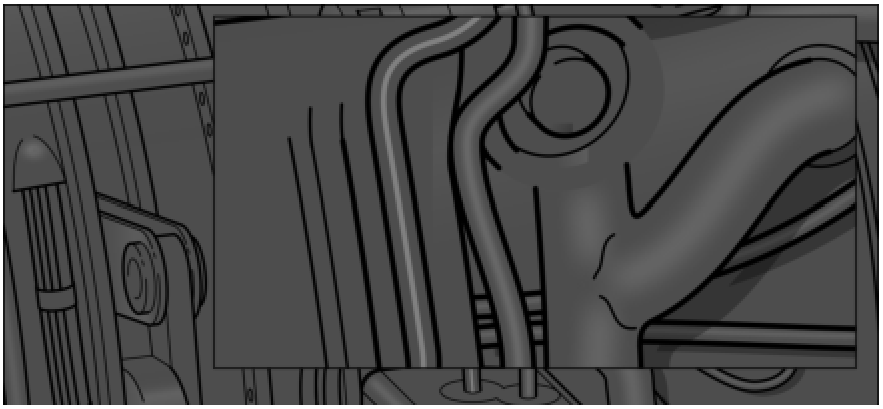
3 Click **Indicate target**.

4 Click a point outside or inside the selected objects.

If you want to delete the original objects, enable **Delete selected object**.

Feather object edges

You can feather the edges of vector and bitmap objects. Feathering gradually increases the transparency along the edges of objects making objects blend perfectly into the background.



Soften the edges of vector objects by using the Feather effect.

You can specify the width of the feathered section of the object and the transparency gradient you want to use.

To feather the edges of an object

1. Select an object.
2. Click **Effects** ▸ **Blur** ▸ **Feather**.
3. Type a value in the **Width** box.
4. Enable one of the following options to specify the transparency gradient you want to use:
   - **Curved** — results in small transparency increments at the beginning of the feathered edge, larger transparency increments in the middle, and small transparency increments at the end
   - **Linear** — changes the edge transparency in even increments from the beginning to the end of the feathered section
   - **Gaussian** — blurs object edges outward according to Gaussian distribution, using bell-shaped curves

   To preview your design while adjusting the effect settings, enable the **Preview** check box.

Clone objects

When you clone an object, you create a copy of an object that is linked to the original. Any changes you make to the original object are reflected automatically in the clone. Changes you make to the clone are not automatically reflected in the original, however. You can remove changes made to the clone by reverting to the original.

Cloning lets you modify multiple copies of an object simultaneously by changing the master object. This type of modification is especially useful if you want the clone and master objects to differ by certain properties, such as fill and outline color, but the master object to control other properties, such as shape.

If you simply want to use the same object in a drawing multiple times, consider using symbols, instead of clones, to keep the file size manageable. For more information about symbols, see “Symbols” on page 411.

To clone an object

1 Select an object.

2 Click **Edit** ▶ **Clone**.

You can also

Select the master object of a clone	Right-click the clone, and click **Select master**.
Select the clone objects of a master	Right-click the master, and click **Select clones**.

You can clone a master object multiple times, but you cannot clone a clone.

To revert to the master object of a clone

1 Right-click a modified clone, and click **Revert to master**.

2 Enable any of the following check boxes:

- **Clone fill** — restores the master fill attributes
- **Clone outline** — restores the master outline attributes
- **Clone path shape** — restores the master shape attributes
- **Clone transformations** — restores the master shape and size attributes
- **Clone bitmap color mask** — restores the master color settings

Only the clone properties that are different from the master object are available in the **Revert to master** dialog box.

Move objects

You can move objects by dragging, by specifying distance and direction, or by nudging. You can also move an object while you are drawing it.

Super nudging and micro nudging let you move objects into place by increments. By default, you can nudge objects in 0.01-inch increments, but you can change the nudge values to suit your needs.

To move an object

1 Select an object.

2 Click **Object** ▶ **Transform** ▶ **Position**.

The **Transform** docker appears.

By default, the **Relative position** check box in the **Transform** docker is enabled, and the position of the center anchor point of the object is used as a reference point. It is identified as 0,0 in the **H** and **V** boxes. When you specify a different position in the **H** and **V** boxes, the values represent a change from the current position as measured from the center anchor point of the object.

3 Use one of the following methods:

- Enable the **Distance** option. In the **Horizontal** and **Vertical** boxes, type the horizontal and vertical values by which to move the object. Alternatively, in the **Specify position** box, type a value to position the object along the selected axis, and specify the angle of the selected axis in the **Angle axis** box.
- Enable the **Gap and direction** option.Type a value for the gap, and choose the direction to move the object. This option moves the object in the selected direction at a distance equal to the height or width of its bounding box plus the specified gap.

If you want to leave the original object unchanged and apply the transformation to copies that are created, type a number in the **Copies** box.

4 Click **Apply**.

When you disable the **Relative position** check box, the point of origin (0,0) is at the lower-left corner of the drawing page.

When you use the **Distance** option to move an object, you can also set the position interactively. Click the **Set position interactively** button, and drag the pointer in the drawing window to specify the distance and angle by which to move the object.

You can also move a selected object by dragging it to another position in the drawing.

You can set a precise location for the object by clicking the **Geometric properties** button on the property bar and typing values in the **Properties** docker.

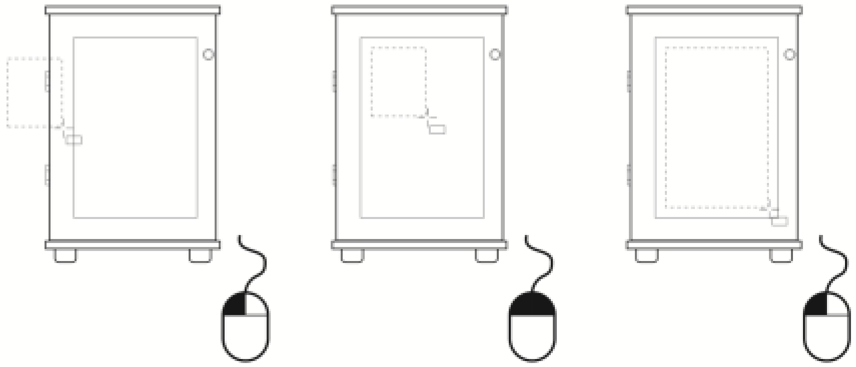
You can use snapping to move an object with precision. For more information, see "Work with precision" on page 135.

To move an object while drawing

1 Start drawing an object.

2 Hold down the right mouse button without releasing the left mouse button, and drag the unfinished object to its new position.

3 Release the right mouse button, and continue drawing.



Moving an object while drawing

To nudge an object

- Perform a task from the following table.

To	Do the following
Nudge a selected object by the nudge distance	Press an **Arrow** key.
Nudge a selected object by a fraction of the nudge distance (Micro nudge)	Hold down **Ctrl,** and press an **Arrow** key.
Nudge a selected object by a multiple of the nudge distance (Super nudge)	Hold down **Shift**, and press an **Arrow** key.

To set nudge distances

1 Click **Layout** ▸ **Document Options**.

2 Click **Rulers**.

3 Type a value in the **Nudge** box.

4 Type a value in one of the following boxes:

- **Super nudge**
- **Micro nudge**

You can also set the nudge distance by deselecting all objects and typing a value in the **Nudge distance** box on the property bar.

To save the new nudge distances to use in new drawings, click **Tools** ▸ **Save settings as default**.

Size and scale objects

Corel DESIGNER lets you size and scale objects. In both cases, you can change the dimensions of an object proportionally by preserving its aspect ratio. You can size an object by specifying values or changing the object interactively. Scaling changes an object's dimensions by a specified percentage.

You can also scale an object by specifying the dimension for a portion of the object, and you can interactively set a portion dimension and origin point to scale an object.

Objects are sized or scaled from the object's origin. You can change an object's origin from its center to any one of its eight selection handles.

You can also specify a rectangular area for selected objects to scale into.

To specify the size of an object

1 Select an object.

2 Click **View** ▸ **Toolbars** ▸ **Transform**.

3 Type values in the **Object size** boxes on the **Transform** toolbar.

You can also

Apply the sizing according to the object's position rather than the x and y coordinates	Click the **Relative to object** button on the **Transform** toolbar.
Size an object by using the **Transform** docker	Clicking **Object** ▸ **Transform** ▸ **Size**, and type values in the **W** and **H** boxes to set the width and height of the object. You can also set the width or height of the object interactively by clicking the **Set dimensions interactively** button next to the **W** or **H** box and dragging in the drawing window.
Preserve the original ratio of width to height when transforming the object	In the **Transform** docker, enable the **Proportional** check box.

You can also

Size from a point on the selected object	In the **Transform** docker, click the point on the origin locator that corresponds to the point on the object from which you want to size the object.
Leave the original object unchanged and apply the transformation to copies that are created	In the **Transform** docker, type a number in the **Copies** box.

To size an object interactively

- Perform a task from the following table.

To	Do the following
Size a selected object	Drag any of the corner selection handles.
Size a selected object from its center	Hold down **Shift**, and drag one of the selection handles.
Size a selected object to a multiple of its original size	Hold down **Ctrl,** and drag one of the selection handles.
Stretch a selected object as you size it	Hold down **Alt,** and drag one of the selection handles.

You can set a precise size for the object by clicking the **Geometric properties** button on the property bar and typing values in the **Properties** docker.

To scale an object

1. Select an object.
2. In the toolbox, click the **Free transform** tool .
3. Click the **Free scale** button on the property bar.

   If you want to change the reference point to use when scaling the object, locate the **Object origin** icon on the property bar and click the box that corresponds to the reference point you want to set.
4. On the property bar, type values in the **Scale factor** boxes to specify a percentage by which to scale the object horizontally or vertically.

   If you want to maintain the aspect ratio, click the **Lock ratio** button on the property bar.

You can also

Apply the scaling according to the object's position rather than the x and y coordinates	Click the **Relative to object** button on the **Transform** toolbar. To open the **Transform** toolbar, click **View** ▶ **Toolbars** ▶ **Transform**.
Scale an object by using the **Transform** docker	Click **Object** ▶ **Transform** ▶ **Scale and mirror**, and type values in the **X** and **Y** boxes to scale the object horizontally or vertically.

You can also

Specify a rectangular area into which to scale the object	In the **Transform** docker, enable the **Fit to box** option. Click **Apply**, and drag in the drawing window to specify the rectangular area.
Preserve the original ratio of width to height when transforming the object	In the **Transform** docker, enable the **Proportional** check box.
Scale from a point on the selected object	In the **Transform** docker, click the point on the origin locator that corresponds to the point on the object from which you want to scale the object.
Leave the original object unchanged and apply the transformation to copies that are created	In the **Transform** docker, type a number in the **Copies** box.

You can also scale an object by dragging a selection handle.

You can also scale an object by typing values in the **Scale factor** boxes on the **Transform** toolbar. To display the **Transform** toolbar, click **View** ▸ **Toolbars** ▸ **Transform**.

To scale an object by portion

1 Select an object.

2 Click **Object** ▸ **Transform** ▸ **Size**.

3 In the **Transform** docker, enable the **Scale portion** option.

4 Type a value in the **Scale portion** box, and then click **Apply**.

5 Drag along the portion of the object that you want to scale.
Hold down **Ctrl** to constrain to a straight line.
Press **ESC** to cancel.

You can also

Leave the original object unchanged and apply the transformation to a copy	In the **Transform** docker, type a number in the **Copies** box.

To scale an object by portion interactively

1 Select an object.

2 Click **Object** ▸ **Transform** ▸ **Size**.

3 In the **Transform** docker, enable the **Scale portion** option, and click the **Fit to Reference** button.

4 Drag to set the dimension and object origin, and then click **Apply**.
The origin point is set with your first click.

5 Drag along the portion of the object that you want to scale.
Hold down **Ctrl** to constrain to a straight line.
Press **ESC** to cancel.

You can also

Leave the original object unchanged and apply the transformation to a copy	In the **Transform** docker, type a number in the **Copies** box.

Rotate objects

You can rotate an object in a drawing by specifying an angle of rotation. You can also specify a point on the drawing around which to rotate, or rotate around a point on the selected object.

To rotate an object

1 Select an object.

2 In the toolbox, click the **Free transform** tool .

3 Click the **Free rotation** button on the property bar.

If you want to change the reference point to use when rotating the object, locate the **Object origin** icon on the property bar and click the box that corresponds to the reference point you want to set.

4 Type a value in the **Angle of rotation** box on the property bar.

To specify a point on the drawing to rotate around, type coordinates in the **Center of rotation** boxes on the property bar.

You can also

Apply the rotation according to the object's position rather than the x and y coordinates	Click the **Relative to object** button on the **Transform** toolbar. To open the **Transform** toolbar, click **View** ▶ **Toolbars** ▶ **Transform**.
Rotate an object using the **Transform** docker	Click **Object** ▶ **Transform** ▶ **Rotate**.
Specify two points for the angle by dragging	In the **Transform** docker, click the **Rotation angle** button next to the **Angle of rotation** box, and drag in the drawing window.
Specify a point on the drawing to rotate around by clicking	In the **Transform** docker, click the **Specify point** button next to the **X** and **Y** boxes, and click a point on the drawing.
Rotate around a point on the selected object	In the **Center** area of the **Transform** docker, enable the **Relative center** check box, and click the point on the origin locator that corresponds to the center of rotation that you want to set.
Adjust the object orientation when rotating	In the **Transform** docker, enable the **Rotate orientation** option .
Keep the object orientation when rotating	In the **Transform** docker, enable the **Retain orientation** option .

You can also

Leave the original object unchanged and apply the transformation to a copy	In the **Transform** docker, type a number in the **Copies** box.

You can also rotate a selected object by dragging a rotation handle clockwise or counterclockwise.

You can also rotate an object by typing a value in the **Angle of rotation** box on the **Transform** toolbar. To display the **Transform** toolbar, click **View** ▸ **Toolbars** ▸ **Transform**.

Mirror objects

With Corel DESIGNER, you can create mirror images of objects. Mirroring an object flips it from left to right or top to bottom. By default, the anchor point is in the center of the object.

To mirror an object

1. Select an object.
2. Click **Object** ▸ **Transform** ▸ **Scale and mirror**.
3. In the **Transform** docker, enable the **Mirror horizontally** option or the **Mirror vertically** option.
4. In the **Transform** docker, click the point on the origin locator that corresponds to the point on the object about which you want to mirror the object.

   To leave the original object unchanged and apply the transformation to a copy, type **1** in the **Copies** box in the **Transform** docker.
5. Click **Apply**.

You can also mirror a selected object by holding down **Ctrl** and dragging a selection handle to the opposite side of the object.

Skew objects

When you skew an object, you slant it horizontally, vertically, or both. You can specify the degree by which you want to slant the object. You can also change the skew and sizing anchor point of an object from its default center position.

To skew an object

1. Select an object.
2. In the toolbox, click the **Free transform** tool.
3. Click the **Free skew** button on the property bar.

   If you want to change the object's reference point to use when skewing the object, locate the **Object origin** icon on the property bar and click the box that corresponds to the reference point you want to set.
4. Type values in the **Skew angle** boxes on the property bar.

You can also

Apply the skewing according to the object’s position rather than the x and y coordinates	Click the **Relative to object** button on the property bar.
Skew an object using the **Transform** docker	Click **Object** ▶ **Transform** ▶ **Skew**, and type values in the **X** and **Y** boxes to skew the object horizontally or vertically.
Skew from a point on the selected object	In the **Transform** docker, enable the **Use anchor point** check box, and click the point on the origin locator that corresponds to the point on the object from which you want to skew the object.
Leave the original object unchanged and apply the transformation to a copy	In the **Transform** docker, type a number in the **Copies** box.

If you move the skew anchor point, you can reset it to the center again by clicking **Object** ▶ **Transform** ▶ **Clear transformations**.

You can also skew an object interactively by dragging one of its skew handles.

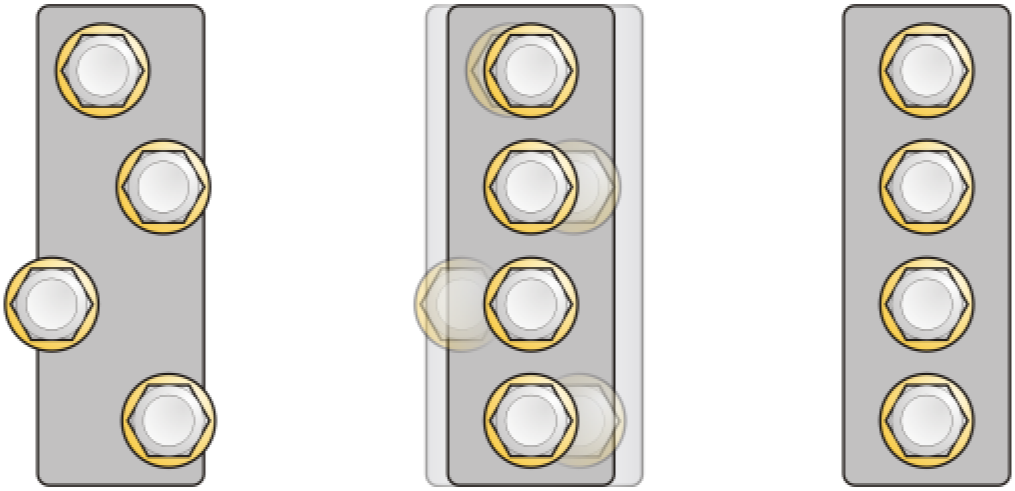
You can also skew an object by typing values in the **Skew angle** boxes on the **Transform** toolbar. To display the **Transform** toolbar, click **View** ▶ **Toolbars** ▶ **Transform**.

Align and distribute objects

Corel DESIGNER lets you precisely align and distribute objects in a drawing. You can instantly view the effect of changes as you modify the options in the **Align and Distribute** docker. By default, objects are aligned and distributed based on their paths. You can also align and distribute objects from the edge of their outlines.

You can align objects to each other or to parts of the drawing page such as the center, edges, and grid. When you align objects to objects, you can line them up by their centers or by their edges. You can also align objects with a reference point by specifying its exact x and y coordinates.

Corel DESIGNER lets you align multiple objects to the center of the drawing page horizontally or vertically.

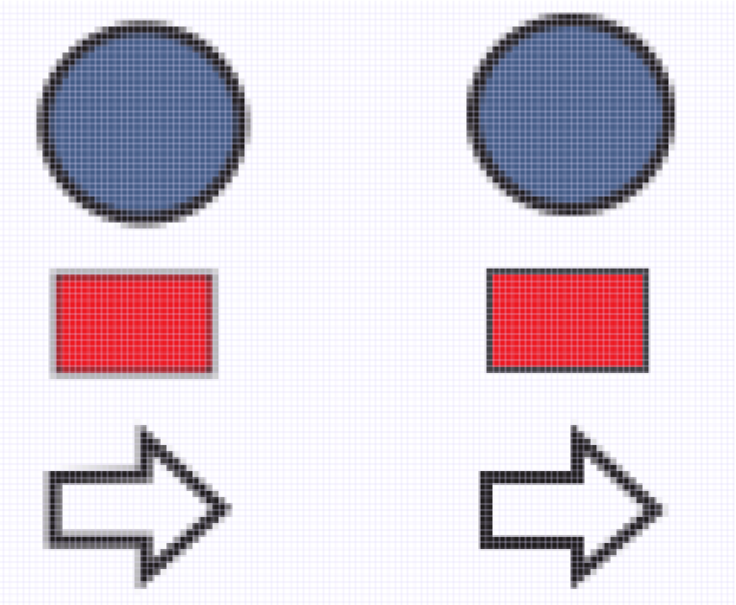


Example of aligning objects to each one’s center

You can distribute objects so that their center points or selected edges (for example, top or right) appear at equal intervals. You can also distribute objects so that there is equal space between them. You can distribute objects over the extent of the bounding box surrounding them or over the entire drawing page. In addition, you can distribute objects by specifying the distance between them.

Often in technical illustration, you may need to align the minor axis of an ellipse to a line, with the major axis meeting the line at a 90° angle. For information about how to do this, see “To align an ellipse to a line” on page 237.

To prevent blurry edges in objects designed for web use, you can align the objects with the pixel grid. This feature realigns the nodes or edges of the object to position them correctly on the pixel grid.



Align objects with the pixel grid to prevent blurry edges.

To align objects

1 Select the objects.

2 Click **Object** ▸ **Align and Distribute** ▸ **Align and Distribute**.

3 In the **Align** area of the **Align and Distribute** docker, choose a reference point by performing a task from the following table:

To	Do the following
Align an object with a specific object	Click the **Active objects** button. If you select the objects one at a time, the last object selected is the reference point for aligning the other objects. If you marquee select the objects, the object that is positioned in the upper-left corner of the selection is used as a reference point.
Align an object with the page edge	Click the **Page edge** button.
Align an object with the page center	Click the **Page center** button. To align the center of the object with the page center, make sure that the **Align center horizontally** button and **Align center vertically** button in the **Align** area are enabled.
Align an object with the closest grid line	Click the **Grid** button.
Align an object with a specified point	Click the **Specified point** button, and type values in the **Specify coordinates** boxes. You can also specify a point interactively by clicking the **Specify point** button and clicking in the document window.

4 In the **Align** area of the docker, click one of the following buttons to use an object edge or center for aligning.

- **Align left** — to align the left edges of objects
- **Align center horizontally** — to align object centers along a vertical axis
- **Align right** — to align the right edges of objects
- **Align top** — to align the top edges of objects
- **Align center vertically** — to align object centers along a horizontal axis
- **Align bottom** — to align the bottom edges of objects

To align objects from their outlines, enable the **Use object outline** check box.

You can also	
Set an alignment option for text objects	In the **Text** area, choose one of the following options: • **First line baseline** — aligns text by the baseline of the first line • **Last line baseline** — aligns text by the baseline of the last line • **Bounding box** — aligns text by its bounding box

You can also align objects with another object quickly, without using the **Align and Distribute** docker, by clicking **Object** ▶ **Align and Distribute** and clicking any of the first six alignment commands. The letter next to a command name indicates the keyboard shortcut that you can use to align objects. For example, the letter **L** next to the **Align left** command shows that you can press **L** to align objects with the leftmost point of the object that is used as a reference point.

You can use snapping to precisely specify the alignment point. For more information, see "Work with precision" on page 135.

To distribute objects

1 Select the objects.

2 Click **Object** ▶ **Align and Distribute** ▶ **Align and Distribute**.

3 To choose the area over which the objects are distributed, click one of the following buttons in the **Distribute objects to** area:

- **Selected objects** — distributes the objects over the area of the bounding box surrounding them
- **Page edge** — distributes the objects over the drawing page

4 To distribute objects horizontally, click one of the following buttons:

- **Distribute left** — evenly spaces the left edges of the objects
- **Distribute center horizontally** — evenly spaces the center points of the objects along a horizontal axis
- **Distribute right** — evenly spaces the right edges of the objects
- **Distribute space horizontally** — places equal intervals between the objects along a horizontal axis

5 To distribute objects vertically, click one of the following buttons:

- **Distribute top** — evenly spaces the top edges of the objects
- **Distribute center vertically** — evenly spaces the center points of the objects along a vertical axis
- **Distribute bottom** — evenly spaces the bottom edges of the objects
- **Distribute space vertically** — places equal intervals between the objects along a vertical axis

To distribute objects by a specified distance

1 Select the objects.

2 Click **Object** ▶ **Align and Distribute** ▶ **Align and Distribute**.

3 In the **Distribute to** area of the **Align and Distribute** docker, click the **Object spacing** button.

4 Type values in the **H** and **V** boxes.

5 To distribute objects horizontally, click any of the horizontal distribution buttons.

6 To distribute objects vertically, click any of the vertical distribution buttons.

To align an object with the pixel grid

1 Select an object.

To view the results, click **View** ▶ **Pixels**, and adjust the zoom level to 800% or higher.

2 Click **Object** ▶ **Align and Distribute** ▶ **Align and Distribute**.

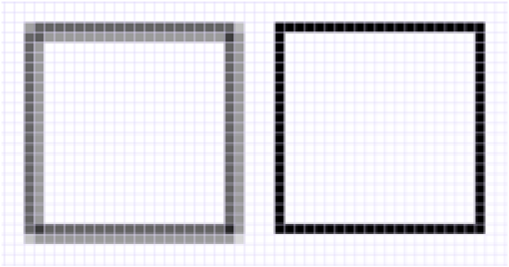
3 Click **Align with Pixel Grid**.

The object bounding box is aligned with the pixel grid.

The **Align with Pixel Grid** feature works with basic curves and shapes. It is unavailable for complex objects and effects such as symbols, text, symmetry groups, vector effects, and PowerClip objects.

Object hinting

Object hinting allows you to improve object rendering by adjusting the display of an object so that it lines up with the pixel grid. For example, if you're creating a button for the web, you can enable object hinting to ensure the object appears clean and sharp when exporting it as a bitmap.



The Pixel view of a square (left) with a 1-pixel line width that was created without object hinting. A copy of the square (right) displayed with object hinting applied.

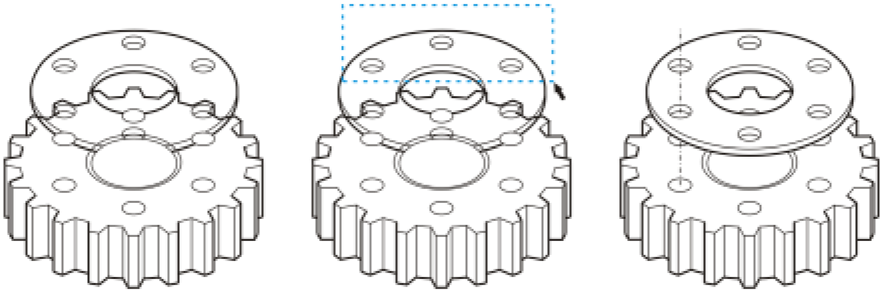
To apply object hinting

1 Select an object.

2 Click **Object** ▸ **Object hinting**.

Change the order of objects

You can change the stacking order of objects on a layer by sending objects to the front or back, or behind or in front of other objects. You can also position objects precisely in the stacking order, as well as reverse the stacking order of multiple objects.



Changing the stacking order corrects the appearance of this graphic by bringing the object to the front. (Tip: Hold down Alt and drag the pointer to select any object you intersect.)

To change the order of objects

1 Select an object.

2 Click **Object** ▸ **Order**, and click one of the following:

- **To front of page** — moves the selected object in front of all other objects on the page

- **To back of page** — moves the selected object behind all other objects on the page
- **To front of layer** — moves the selected object in front of all other objects on the active layer
- **To back of layer** — moves the selected object behind all other objects on the active layer
- **Forward one** — moves the selected object forward one position. If the selected object is in front of all other objects on the active layer, it is moved to the layer above.
- **Back one** — moves the selected object behind one position. If the selected object is behind all other objects on the selected layer, it is moved to the layer below.
- **In front of** — moves the selected object in front of the object that you click in the drawing window
- **Behind** — moves the selected object behind the object that you click in the drawing window

An object cannot be moved to a locked (non-editable) layer; instead, it is moved to the closest editable layer. For example, if you apply the **To front of page** command, and the topmost layer is locked, the object is moved to the topmost editable layer. Any objects on the locked layer remain in front of the object.

By default, all objects on the master page appear on top of the objects on other pages. For information about reordering content on master page layers, see “To move a layer” on page 443.

An **Order** command is unavailable if the selected object is already positioned in the specified stacking order. For example, the **To front of page** command is unavailable if the object is already in front of all the other objects on the page.

To reverse the order of multiple objects

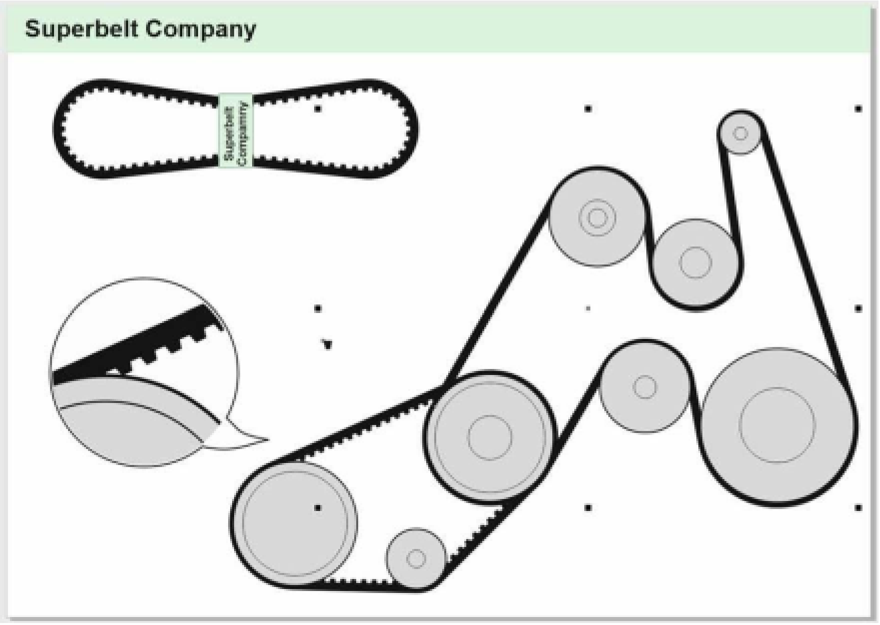
1 Select the objects.

2 Click **Object** ▶ **Order** ▶ **Reverse order**.

Fit objects to a path

The **Fit Objects to Path** feature lets you fit any type and number of objects to a path of your choice. Smart distribution and rotation settings help you customize the placement of objects on the path.

You can distribute objects along a path by placing equal gaps between them and you can distribute objects by spacing evenly their reference points such as center of rotation or object origin. Objects can be rotated to follow the path. Moreover, you can use additional options such as different rotation styles and spin angles to create unique effects.



Fitting objects to a path

To fit objects to a path

1 Using the **Pick** tool, select the objects that you want to fit to a path.

2 Holding down **Shift**, click the path.

If you do not select a path, the last object you selected in step 1 is used as a path.

3 Click **Object** ▸ **Fit Objects to Path**.

4 In the **Fit Objects to Path** docker, choose any settings you want.

5 Click **Apply**.

Objects that can be used as paths include curves, rectangles, ellipses, polygons, artistic text, and groups of objects. If a group contains an object that cannot be used as a path, this invalid object is excluded — selected objects are fit to the path of the remaining objects in the group.

The stacking order of the objects and path depends on the order of creation. If you draw the path first, it will appear behind the objects. If you draw the path last, it will appear on top of the objects.

Fitting linked groups, such as drop shadows, artistic media groups, and blends, to a path may produce unexpected results.

To use B-splines and connector lines as paths, you must convert them to curves first.

You can also access the **Fit Objects to Path** docker from the **Window** menu, or you can access it by clicking the **Quick customize** button of any docker and enabling the **Fit Objects to Path** check box.

To fit a blend to a path, we recommend that you use an alternative method. Click the **Blend** tool, click the **Path properties** button on the property bar, choose **New path**, and then click a path.

To choose Fit Objects to Path settings

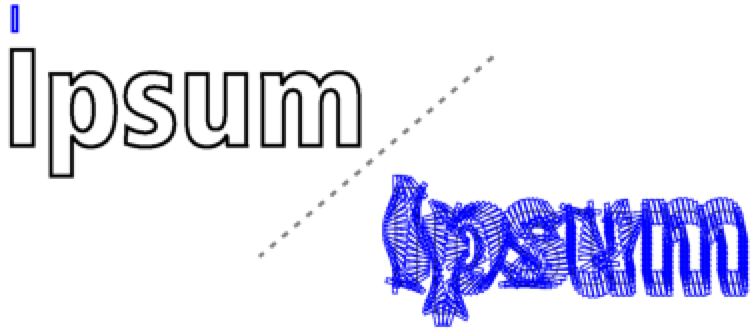
Use the controls in the **Fit Objects to Path** docker (**Object** ▸ **Fit Objects to Path**) to customize how objects are placed on the path and create unique effects.

Objects

Keep originals: Enable this check box to fit copies of the objects to the selected path and keep the original objects in place.

Duplicates: Fit Objects to Path can automatically create extra copies of the selected objects and place them on the path. Specify the number of additional copies to be fit to the path in the **Duplicates** box.

Group all objects: Enable this check box if you want the objects to be grouped after they are placed on the path. The path is not included in the group so that you can move it or delete it easily.



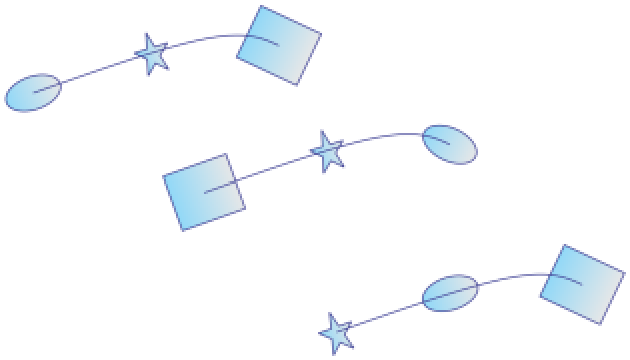
This effect was created by fitting a rectangle and 350 rectangle copies to the path of a text object.

Path

Treat as contiguous: This option has an effect when you want to fit objects to closed paths or to paths that consist of open subpaths.

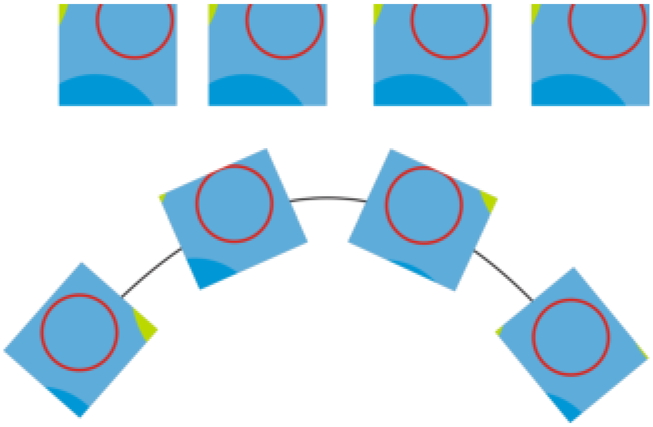
Object positioning

Order: This list box lets you choose the order in which the selected objects appear on the path. The objects can be placed in the order in which they were selected or in reverse order. You can also place them based on their size, width, or height.



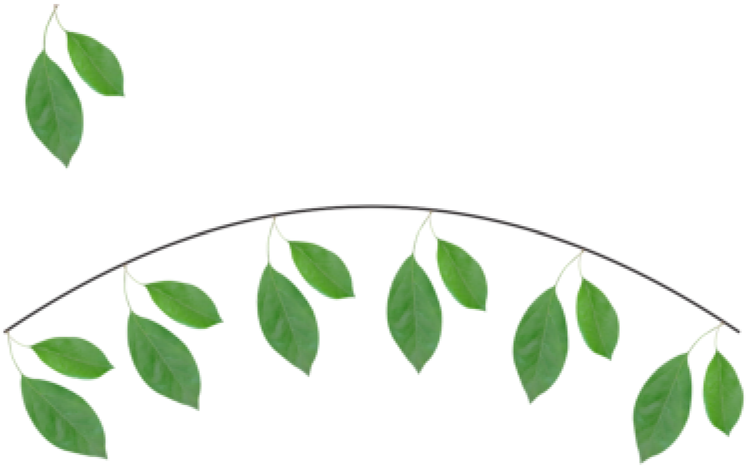
Order options shown from left to right: Selection: Follow selection order, Selection: Reverse order, and Area: Small to big.

Distribution: This list box lets you choose a distribution method. You can distribute objects by inserting equal space between them (Uniform object spacing). You can also distribute objects by spacing evenly the reference points that you select.



The Uniform object spacing method places equal gaps between the objects on the path.

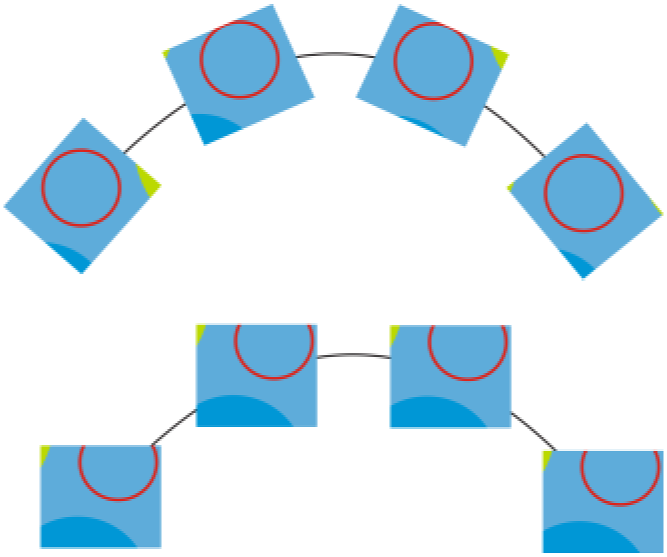
Reference points: An object is anchored (fit) to the path by its reference point. The **Reference** list box lets you choose the center of rotation of each object or the object origin as a reference point. The object origin, also known as "anchor point", can be the center of an object or any one of eight other points on the object's bounding box. To change the origin point, simply click another point on the **Origin** control.



Object origin spacing method. The object origin point is changed to create the effect of leaves hanging from a branch.

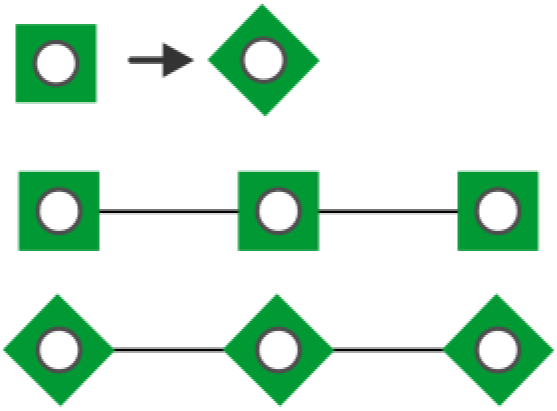
Rotation options

Follow path: Enabling this check box rotates the objects so that they follow the curve of the path. In more technical terms, each object's angle of rotation matches the tangential angle of the location on the curve where the object is placed.



Objects are rotated to follow the curve of the path (top); objects are placed on the path without rotating them (bottom).

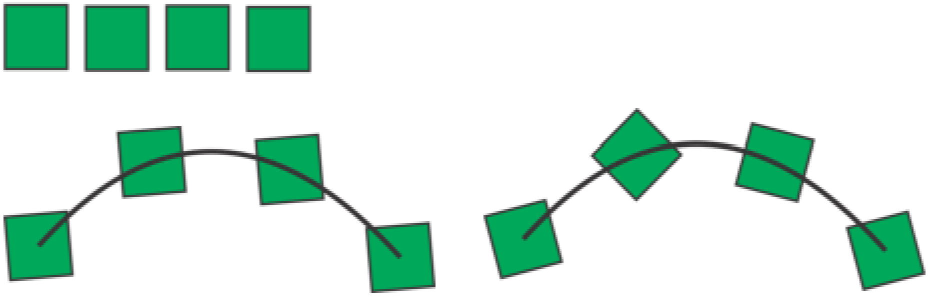
Ignore initial rotation: This control lets you clear all previous rotations applied to the objects before they were placed on the path.



Top: The original objects are rotated. Middle: They are fit to a path, ignoring the applied rotation. Bottom: The objects are fit to the path, preserving their rotation.

The following controls let you enhance object rotation along the path.

Style: Choose from several rotation styles to create various rotation effects. The **Uniform** style lets you add the same rotation to each object along the path by specifying a value in the **Start angle** box. The **Progressive** style works together with the **Start angle** and **Spin angle** boxes to add a rotation that changes along the path. If you want to create a more organic rotation effect with angles of rotation varying randomly, you can choose **Jitter** or **Progressive jitter**. You can specify the range of the random rotations.

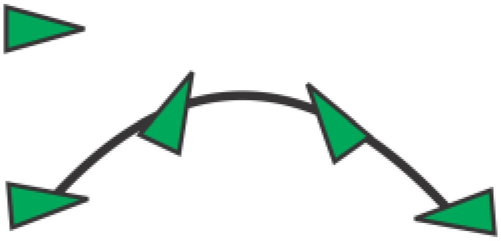


Left: With the Uniform style, the same angle of rotation is added to each object on the path. Right: With the Progressive style, the added angle of rotation changes for each object.

Direction: By default, added rotation is applied counterclockwise. To change the direction, enable the **Clockwise** check box.

Start angle: Add an angle of rotation to each object.

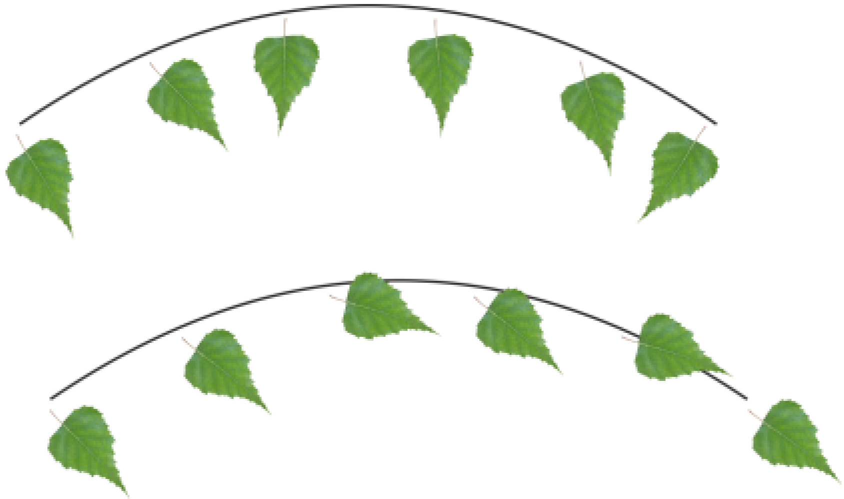
Spin angle: This control works together with the **Progressive** and **Progressive jitter** styles. It allows you to add an angle of rotation to each object, ranging from 0° to the specified value. Suppose that you want to fit an object and three duplicates to a path, and you specify a spin angle of 180°. This spin angle applies an additional rotation of 0° to the first object, 60° to the second object, 120° to the third object, and 180° to the last object.



Progressive rotation style with a start angle of 5° and a spin angle of 180°

Revolutions: An alternative way of adding rotation to the objects on the path progressively. One revolution equals 360°.

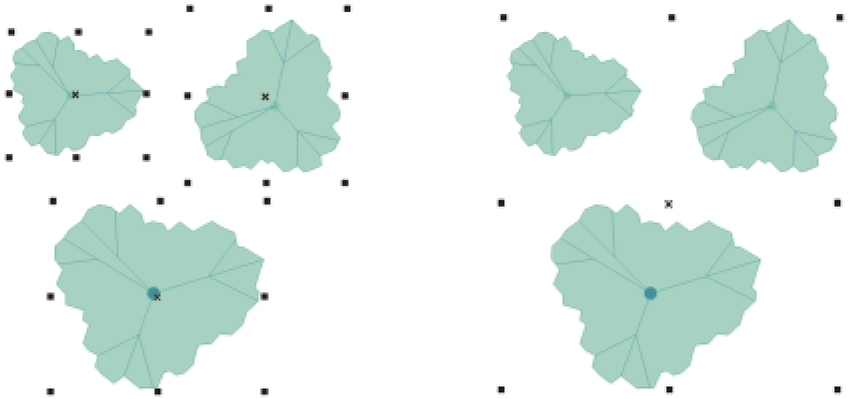
Range: This control is available when the **Jitter** and **Progressive jitter** styles are selected. Specify a value range for random rotations used to create jitter. For example, with a value of 15°, the angles of rotation vary between 15° and -15°.



Examples of Jitter (top) and Progressive jitter (bottom) rotation styles with range of 30°

Group objects

When you group two or more objects, they are treated as a single unit. This feature lets you apply the same formatting and other properties to all objects within the group at the same time. In addition, grouping helps prevent accidental changes to the position of an object in relation to other objects. You can also create nested groups by grouping together existing groups.



Single objects retain their attributes when they are grouped.

You can add objects to or remove objects from a group, and you can delete objects that are members of a group. You can also edit a single object in a group without ungrouping the objects. If you want to edit multiple objects in a group at the same time, you must first ungroup the objects. If a group contains nested groups, you can ungroup all objects in the nested groups simultaneously.

To group objects

1 Select the objects.

2 Click **Object** ▶ **Group** ▶ **Group**.

You can create a nested group by selecting two or more groups of objects and clicking **Object** ▶ **Group** ▶ **Group**.

The status bar indicates that a group of objects is selected.

You can select objects from different layers and group them; however, once grouped, the objects will reside on the same layer, based on the last selected object.

You can also group objects by dragging an object's name in the **Objects** docker over the name of another object.

To add an object to a group

- In the **Objects** docker, drag the name of the object to the name of the group that you want to add it to.

  If the **Objects** docker is not open, click **Window** ▶ **Objects**.

To remove an object from a group

- Double-click the name of the group in the **Objects** docker, and do one of the following:
  - To remove an object from a group, drag it out of the group in the object list.

- To delete an object that’s in a group, select the object in the object list and click **Edit** ▶ **Delete**.

If the **Objects** docker is not open, click **Window** ▶ **Objects**.

You can select an object within a group by holding **Ctrl** and clicking the object. You can then press **Delete** to delete the object from the drawing.

To edit a single object in a group

1 Click the **Pick** tool .

2 Hold down **Ctrl**, and click an object in a group.

3 Edit the object.

You can also select a single object in a group by clicking the name of the object in the **Objects** docker. To access the **Objects** docker, click **Window** ▶ **Objects**.

To ungroup objects

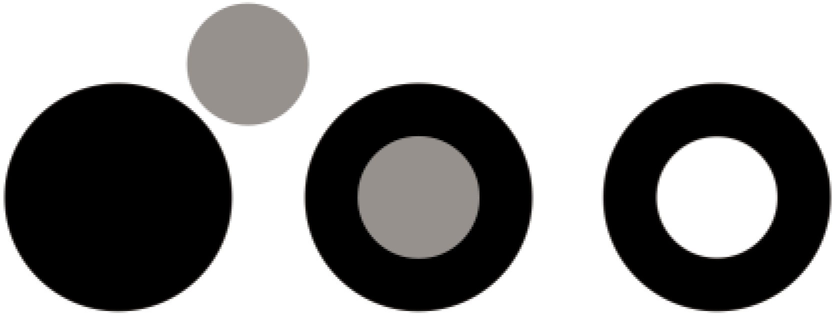
1 Select one or more groups.

2 Click **Object** ▶ **Group**, and click one of the following commands:

- **Ungroup** — ungroups single objects but leaves nested groups intact
- **Ungroup all** — ungroups all objects, including objects in nested groups

Combine objects

Combining two or more objects creates a single object with common fill and outline attributes. This feature is often used to create objects with holes.



Combining objects

You can combine rectangles, ellipses, polygons, stars, spirals, graphs, or text so that they are converted to a single curve object. If you need to modify the attributes of an object that has been combined from separate objects, you can break apart the combined object. You can extract a subpath from a combined object to create two separate objects. You can also weld two or more objects to create a single object. For information about welding objects, see “Weld and intersect objects” on page 317.

To combine objects

1. Select the objects.
2. Click **Object** ▸ **Combine**.

Combined text objects become larger blocks of text.

To break apart a combined object

1. Select a combined object.
2. Click **Object** ▸ **Break curve apart**.

If you break apart a combined object that contains artistic text, the text breaks apart into lines first, then into words. Paragraph text breaks into separate paragraphs.

To extract a subpath from a combined object

1. Select a segment, node, or group of nodes on a combined object using the **Shape** tool .
2. Click the **Extract subpath** button on the property bar.

   The **Extract subpath** button is available only if you select nodes from a single subpath. If you select nodes from more than one subpath, this option is disabled.

After you have extracted the subpath, the path's fill and outline properties are removed from the combined object.

Lock objects

Locking an object prevents you from accidentally moving, sizing, transforming, filling, or otherwise changing it. You can lock single, multiple, or grouped objects. To change a locked object, you need to unlock it first. You can unlock one object at a time, or all locked objects at the same time.

To lock an object

- Select an object, and click **Object** ▸ **Lock** ▸ **Lock**.

Text in locked text objects is excluded when the drawing is exported for translation.

You can also lock an object by right-clicking it and then clicking **Lock**.

To unlock an object

1. Select one or more locked objects.
2. Click **Object** ▸ **Lock**, and then click one of the following:

- **Unlock**
- **Unlock All**

You can also unlock an object by right-clicking it and then clicking **Unlock**.

Find and replace objects

You can find objects so that you can quickly replace them or select them for editing.

The search criteria you use can include object type and its related properties, fill and outline properties, vector effects applied to objects, or the name of an object or style. For example, you can search for and select all rectangles with rounded corners and without fill. You can also search for objects that contain the same properties as a selected object. You can change the search criteria in the middle of a search. You can also save search criteria for later use.

You can find objects that contain the properties you specify and then replace those properties with others. For example, you can replace all object fills of a certain color with fills of a different color. You can also replace color models and palettes, outline properties, and text attributes, such as font and font size.

You can also search for specific words and replace them with other words. For more information, see "Find, edit, and convert text" on page 672.

By default, the application searches only the current page. When working with multipage documents, you can expand the search range to find and replace objects on all document pages, a range of pages, or specific pages. Conversely, you can limit the search range to only currently selected objects.

To find and select objects

1. Click **Edit** ▶ **Find and Replace**.
2. In the **Find and Replace** docker, choose **Find Objects** from the list box at the top of the docker.
3. Enable the **Properties** option.
4. Click **Add Query**, and then in the dialog box that appears, do any of the following:
   - Click the arrow beside **Object Types**, and enable check boxes corresponding to object types to include in the search. You can narrow the search by specifying object properties. To include all objects in a search, enable the **Object Types** check box.
   - Click the arrow beside **Fills**, and enable check boxes corresponding to fill types to include in the search. You can narrow the search by specifying fill properties. To include fill types in a search, enable the **Fills** check box.
   - Click the arrow beside **Outlines**, and enable check boxes corresponding to outline types to include in the search. You can narrow the search by specifying outline properties. To include all outline types in a search, enable the **Outlines** check box. For more information about outlines and their properties, see "Format lines and outlines" on page 205.
   - Click the arrow beside **Special Effects**, and enable check boxes corresponding to special effects to include in the search. You can narrow the search by specifying special effect properties. To include all objects with a special effect in a search, enable the **Special Effects** check box.
5. Click **OK**.
6. In the **Find and Replace** docker, click any of the following:
   - **Find Next >** or **Find Previous <** to scroll through objects that meet the search criteria.
   - **Find All** or **Find All on Page** to select all objects on the active page that meet the search criteria.
   - **Edit Query** to modify the search criteria.

You can also	
Search for objects by name	In the **Find and Replace** docker, enable the **Names or Styles** option, enable the **Object name** check box, and type the object name.
Search for objects by style	In the **Find and Replace** docker, enable the **Names or Styles** option, enable the **Style** check box, and then either enable the **Name** option and choose the style name, or enable the **Type** option and choose the style type.
Save object-search criteria	Click the **Save** button, type a name in the **File name** box, and then click **Save**. The search criteria is saved to a FIN file.
Reuse object-search criteria	Click the **Load** button, navigate to the folder where the FIN file is stored, and click **Open**.

You can also initiate an object search by pressing **Ctrl** + **F**.

To find objects with similar properties

1. Select an object.
2. Click **Edit** ▸ **Find and Replace**.
3. In the **Find and Replace** docker, choose **Find Objects** from the list box at the top of the docker.
4. Enable the **Properties** option.
5. Click **From Selection**.
   The **Search query** area displays all the properties of the selected object.
6. Click any of the following buttons:
   - **Find Next >** or **Find Previous <** to scroll through objects that meet the search criteria.
   - **Find All** or **Find All on Page** to select all objects on the active page that meet the search criteria.
   - **Edit Query** to modify the search criteria.

The application can find and replace objects on multiple pages at once; however, it can select only objects on the active page.

To replace object properties

1. Click **Edit** ▸ **Find and Replace**.
2. In the **Find and Replace** docker, choose **Replace Objects** from the list box at the top of the docker.
3. To specify which object properties you want to replace, enable one of the following options: **Color**, **Color model or palette**, **Outline properties**, or **Text properties**.
4. Choose the settings you want in the **Find** and **Replace** areas.
5. Click one of the following buttons:
   - **Replace** — to replace the properties of the selected objects
   - **Replace All** — to modify all objects that meet the search-criteria.

For more information about how to replace colors, see "Find and replace colors" on page 475.

For more information about how to replace outline colors, see "To find and replace outline colors" on page 212.

For more information about how to replace outline widths, see "To find and replace outline widths" on page 212.

For more information about how to replace text properties, see "To find and replace text properties" on page 673.

To set the search range

1 Click **Edit** ▸ **Find and Replace**.

2 In the **Find and Replace** docker, expand the **Search range** section.

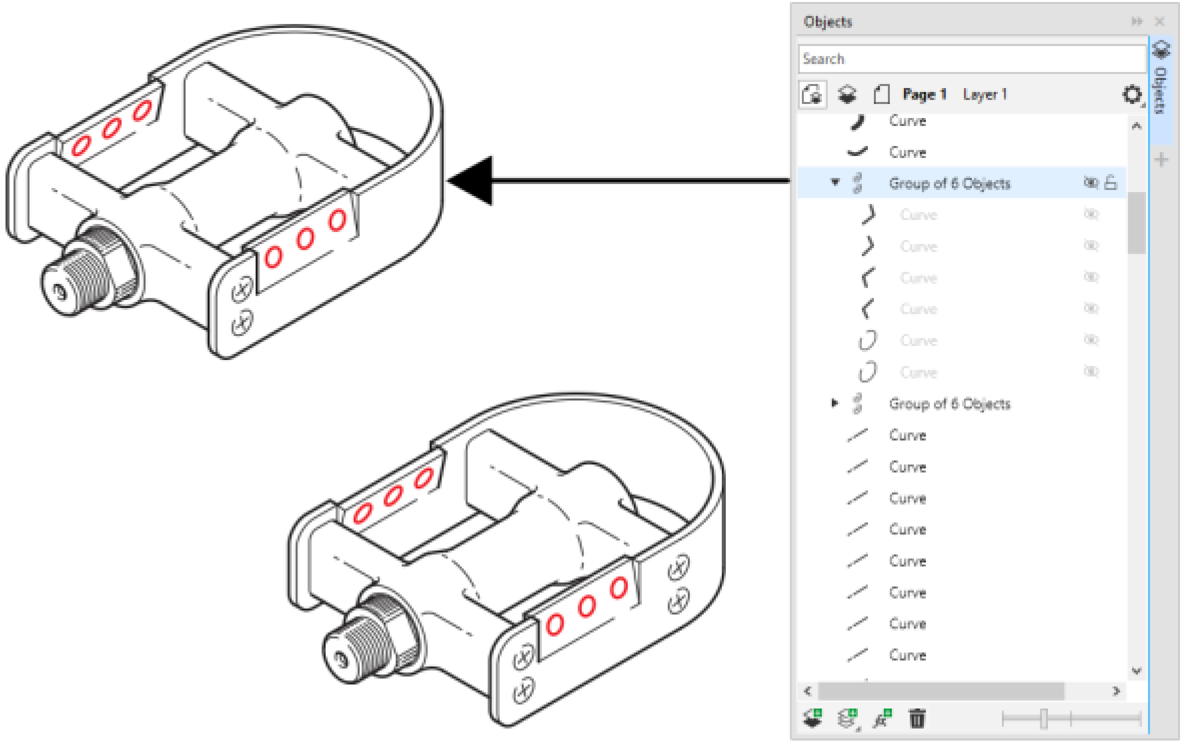
3 Enable any of the following options:

- **Selection** — to search only the currently selected objects
- **Current page** — to search the page you are working on
- **All pages** — to search all document pages
- **Pages** — to set the page range or identify specific document pages you want to search

The application can find and replace objects on multiple pages at once; however, it can select only objects on the active page.

Hide and display objects

Corel DESIGNER allows you to hide objects and groups of objects, helping you edit objects in complex projects and experiment with your designs more easily.


Objects
Search
Page 1
Layer 1
Curve
Curve
Group of 6 Objects
Curve
Curve
Curve
Curve
Curve
Curve
Group of 6 Objects
Curve
Curve
Curve
Curve
Curve
Curve
Curve
Curve
Objects

You can hide and display objects.

To hide an object

1 Select the object that you want to hide.

2 Click **Object** ▶ **Hide** ▶ **Hide**.

When an object is hidden, the object name appears grayed out in the **Objects** docker, and an icon is displayed beside the name.

Text in locked text objects is excluded when the drawing is exported for translation.

You can also access the **Hide** command by right-clicking an object.

To display hidden objects

- Click **Object** ▶ **Hide**, and click one of the following commands:
  - **Show**
  - **Show All**

Geometric information about objects

You can access geometric information, such as the length, perimeter, and area of objects. You can also calculate the volume of an object by specifying a desired depth. Object geometric information can be copied to the Clipboard and displayed in the drawing window.

To access geometric information

1 Select an object.

2 Click **Tools** ▶ **Geometric Information**.

3 To calculate the volume of the selected object, enter a value in the **Depth** box.

To access geometric information about another object, select the object, and click **Refresh** in the **Geometric information** dialog box.

To display geometric information in the drawing window

1 Select an object.

2 Click **Tools** ▶ **Geometric Information**.

3 In the **Geometric Information** dialog box, enable any of the following check boxes:
  - **Perimeter**
  - **Area**

4 Click **Create text** to display the copied value below the selected object in the drawing window.

You can also

Display volume information	In the **Volume** area, enter a value in the **Depth** box, enable the **Volume** check box, and click the **Create text** check box.
Reset the depth values to zero	In the **Volume** area, click **Reset**.
Change the unit of measurement of the values	Choose a unit of measurement from the **Units** list box.

You can also	
Change the number of decimal places in a value	Enter the number of decimal places in the **Precision** box (minimum 0, maximum 5).

Insert bar codes

The Corel BARCODE WIZARD in Corel DESIGNER lets you add bar codes to drawings. A bar code is a group of bars, spaces, and sometimes numbers that is designed to be scanned and read into computer memory. Bar codes are most commonly used to identify merchandise, inventory, and documents.

The Corel BARCODE WIZARD guides you through the process of inserting a bar code. If you need additional information at any step, you can consult the Help in the Corel BARCODE WIZARD.

To insert a bar code

1 Click **Object** ▸ **Barcode**.

2 Follow the instructions in the Corel BARCODE WIZARD.

A bar code is inserted into a drawing as an object.

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QR codes

A Quick Response (QR) code is a type of barcode that represents information in two dimensions. Typically, QR codes consist of dots (also called “pixels”) arranged in a square pattern and displayed against a contrasting background. QR codes are known for their fast readability and can store information such as website addresses, phone numbers, and messages.

With the widespread use of smartphones, QR codes have become popular in consumer advertising and packaging. By scanning a QR code on your smartphone, you can quickly access the brand’s website for more information about a product.

To insert, edit, and validate QR codes, you must sign in to your account and be connected to the Internet.

This section contains the following topics:

- “Insert QR codes” (page 405)
- “Edit QR codes” (page 406)
- “Validate QR codes” (page 408)

Insert QR codes

Corel DESIGNER lets you insert QR codes with embedded information such as a web address, email address, phone number, text message, geo location, or plain text. After you insert a QR code, you can edit and validate it. For more information, see “Edit QR codes” on page 406 and “Validate QR codes” on page 408.

An example of a QR code

To insert a QR code

1 Click **Object** ▸ **QR Code**.

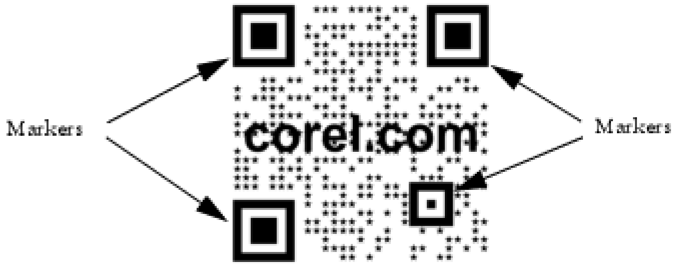
2 In the **Properties** docker, choose one of the following options from the **QR code type** list box:

- **URL** — lets you specify a URL for a website
- **Email address** — lets you specify an email address if you want to use the QR code to generate a blank email
- **Phone number** — lets you specify a phone number for the QR code. Depending on the QR reader that you use, scanning the code can initiate, with your permission, dialing the phone number on smartphones.
- **SMS** — lets you include a Short Message Service (SMS) message by typing a phone number and message text. With your permission, the QR reader can initiate sending the SMS message to the specified phone number.
- **Contact** — lets you specify contact information in vCard or meCard format. From the **Contact card type** list box, choose **vCard** or **meCard**, and type the contact information in the appropriate boxes. With your permission, this contact information can be automatically added to the address book on your phone.
- **Calendar event** — lets you schedule an event by specifying a name, location, start date/time, and end date/time for the event. With your permission, the event can be added to your calendar.
- **Geo location** — lets you show a geographic location by specifying latitude and longitude values
- **Plain text** — lets you include plain (unformatted) text

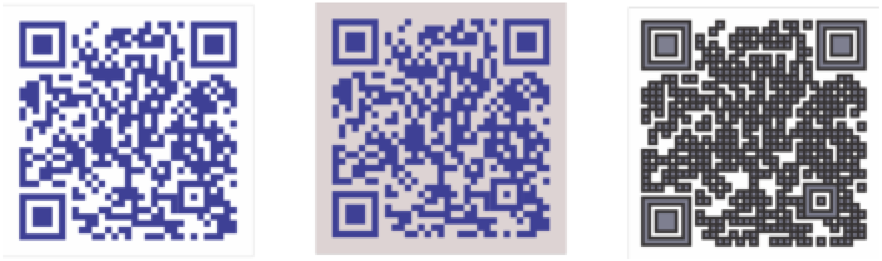
To insert, edit, and validate QR codes, you must sign in to your account and be connected to the Internet.

Edit QR codes

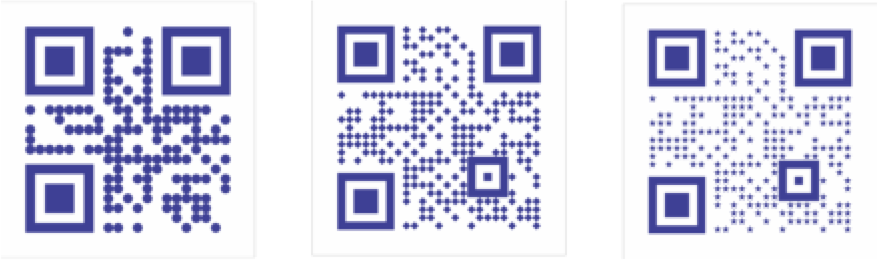
After you insert a QR code, you can use the **Properties** docker to customize the pixel fill, the background fill, the pixel outline, as well as the pixel shape and corner roundness. When you customize the shape of the pixels, the markers (the three larger squares in the corners, as well as one or more smaller squares in the interior of the code pattern) remain unchanged to maintain the readability of the code. You can also specify the margin around the QR code or weld the pixels together.



A QR code with customized pixel shapes and added text. The markers remain unchanged.



From left to right: Custom pixel fill color, custom pixel fill and background color, custom pixel fill and outline color as well as custom pixel outline width



From left to right: QR codes with circular, diamond, and star pixel shapes

Error correction

Visual effects, logos, or text added to a QR code can give it an artistic look but may be considered errors by scanners. You can use the error correction settings to minimize the possibility of error when scanning the QR code. For example, if part of the pixel pattern is covered by a graphic or text, the error correction duplicates some of the hidden data so that this data can be recovered. Four levels of error correction are available.

You can move, resize, scale, and align the QR code like any other object. For more information, see "Objects" on page 367.

With QR codes, you can use styles to control the appearance of the fill, outline, and other properties. You can also change the default look of QR codes by modifying the default object properties. For more information, see "Manage and apply default object properties" on page 768.

To edit a QR code

1. Double-click the QR code.
2. In the **Properties** docker, perform any of the following tasks.

To	Do the following
Apply a fill to the pixels of the QR code	Choose a fill type from the **Pixel fill type** list box, and then choose a fill from the **Pixel fill color** picker. If you want to customize the fill, click the **Pixel fill settings** button ••• next to the pixel color picker, and specify the fill settings.
Apply a fill to the background	Choose a fill type from the **Background fill type** list box, and then choose a fill from the **Background fill color** picker. If you want to customize the fill, click the **Background fill settings** button ••• next to the background color picker, and specify the fill settings.
Specify the pixel outline width and color	Type a value in the **Pixel outline width** box, and then choose a color from the **Pixel outline color** picker. If you want to customize the outline, click the **Pixel outline settings** button ••• next to the outline color picker, and specify the outline settings.
Specify the margin around the QR code	Type a value in the **Margin** box.

To	Do the following
Choose a pixel shape	Choose a shape from the **Pixel shape** picker. To set the percentage of fill on the pixels, type a value in the **Pixel fill factor** box.
Weld pixels	Click the arrow button ▼ at the bottom of the **QR code** section to expand it, and enable the **Weld pixels** check box.
Set the corner roundness of the pixels	Click the arrow button ▼ at the bottom of the **QR code** section to expand it, and type a value in the **Pixel roundness** box.

When editing the fill, make sure that there is high contrast between the pixels and the background to avoid errors in scanning the code.

To insert, edit, and validate QR codes, you must sign in to your account and be connected to the Internet.

To add a text or graphic object to a QR code

1 Select the text or graphic object that you want to add.

2 Move the object and place it in the QR code.

If the object is behind the QR code, change the stacking order by using the **Object** ▸ **Order** command.

To set the error correction level

1 Double-click a QR code.

2 In the **Properties** docker, click the arrow button ▼ at the bottom of the **QR code** section to expand it, and choose an option from the **Error correction level** list box.

The error correction levels specify what percentage of the information used in a QR code can be restored if lost.

- **Low** — restores 7% of the information
- **Medium** — restores 15% of the information
- **Quartile** — restores 25% of the information
- **High** — restores 30% of the information

Higher correction levels duplicate a higher percentage of the information, which may limit the amount of new information a QR code can store. This may be a problem for QR codes that are approaching, or already contain, the maximum amount of information before high error correction is applied. In that case, you are prompted to reduce either the correction level or the amount of data in the QR code.

Validate QR codes

After inserting and formatting a QR code, you can validate it to make sure that it can be read by QR code readers and scanners.

To validate a QR code

1 Double-click the QR code.

2 In the **Properties** docker, click **Validate**.

To insert, edit, and validate QR codes, you must sign in to your account and be connected to the Internet.

To validate a QR code that was not created in Corel DESIGNER, click **Object** ▸ **Validate Bar Code**, and marquee-select the QR code.

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Symbols

Symbols are graphics that are defined once and can be referenced many times in a drawing. With Corel DESIGNER, you can link to symbols that have already been created, or you can create objects and save them as local symbols within a document. Symbols that you can link to are stored in library files, which have a **.csl** filename extension.

Each time you insert a symbol into a drawing, you create an instance of the symbol. Editing a drawing is quicker and easier because changes made to a symbol are automatically inherited by all instances. Plus, using symbols for objects that appear many times in a drawing helps to reduce file size.

Symbol definitions, as well as information about instances, are stored in the Corel DESIGNER (DES) file.

This section contains the following topics:

- "Use symbols in drawings" (page 411)
- "Create, edit, and delete symbols" (page 414)
- "Share symbols between drawings" (page 416)
- "Symbol collections and libraries" (page 417)

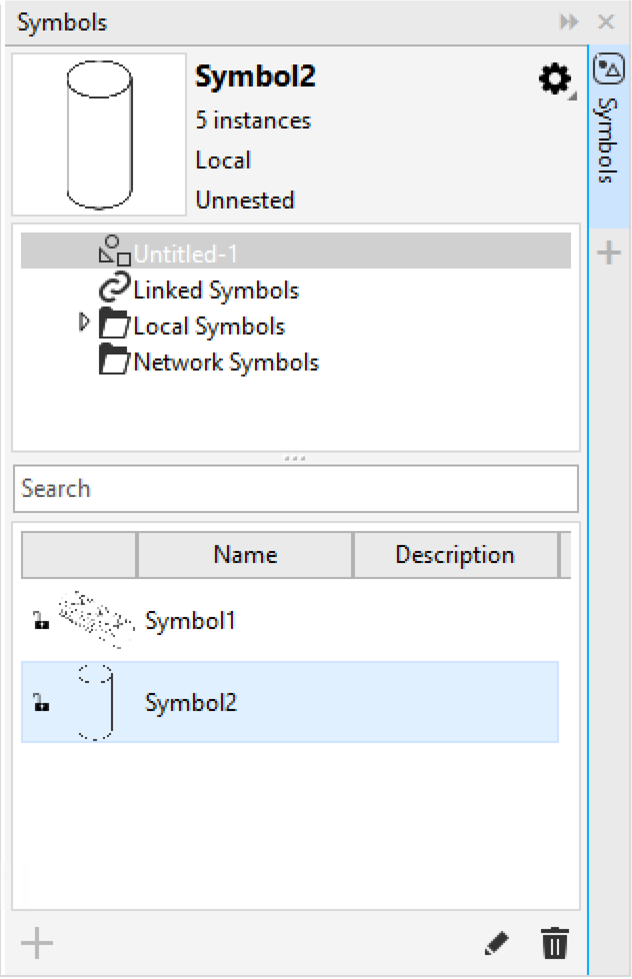
For information about modifying symbol instances and about unsupported object types, see "Reference: Working with symbols" on page 419.

Use symbols in drawings

You can find symbols by searching or by browsing the list of available symbols. After finding the symbol you need, you can insert it into the drawing, which creates a symbol instance. You can modify certain properties of a symbol instance, such as size and position, without affecting the symbol definition stored in the library. You can also have the symbol instance scaled automatically to match the current drawing scale. For a list of object properties that you can modify in a symbol instance, see "Modify symbol instances" on page 419. You can convert a symbol instance back to an object while preserving its properties.

Symbols can be linked or local. A linked symbol has the symbol definition added from a library file; a local symbol (also known as "internal") was created in the active document or was made local by breaking a link.When a symbol linked from a library is changed, you can update the link to refresh all instances of the symbol.

You can also delete a symbol instance.


Symbols
Symbol2
5 instances
Local
Unnested
Untitled-1
Linked Symbols
Local Symbols
Network Symbols
Search
Name
Description
Symbol1
Symbol2
Symbols

Symbols docker. The preview area at the top shows the name of the selected symbol, the number of instances in the document as well as the symbol type (linked or local). The tree view below the preview area lets you see all linked and local symbols in the active document and navigate to symbol libraries.

To find a symbol

- In the **Symbols** docker (**Object** ▶ **Symbol** ▶ **Symbols**), do any of the following:
  - Click the active document at the top of the tree view to see symbols in the current document.
  - Browse the **Local Symbols** and **Network Symbols** folders.
  - Browse the **Installed Symbols** folder, which contains all symbol libraries that are included with the application.
  - Click the active document or the folder you want to search, and type a keyword in the **Search** box. You can search by symbol name or description.

To clear the **Search** box, delete the words you typed.

To insert a symbol instance

1. In the **Symbols** docker (**Object** ▶ **Symbol** ▶ **Symbols**), choose a symbol library in the tree view.
2. Choose a symbol from the **Symbols** list.

If you want the symbol scaled automatically to match the current drawing scale, click the **Options** button ⚙, and ensure that **Scale to world units** is enabled.

3 Right-click the symbol, and click **Insert Symbol**.

You can also insert a symbol instance by dragging a symbol from the **Symbols** docker to the drawing window.

To modify a symbol instance

1 Select a symbol instance in the drawing window.

2 Make any changes.

If a symbol contains multiple objects, all objects in the symbol instance are treated as if they were a group. You cannot modify individual objects in a symbol instance.

Not all properties of a symbol instance can be modified. For a list of properties that can be modified, see "Modify symbol instances" on page 419.

To update links to symbols

1 Select a symbol in the active document.

2 Click **Object** ▸ **Symbol** ▸ **Update from Link**.
All symbol instances of the linked symbol are updated.

The **Update from Link** command appears disabled if the linked symbol has not been modified.

You can also click **Window** ▸ **Sources** and use the **Sources** docker to update links to symbols. An exclamation mark appears next to objects that need to be updated.

To revert a symbol instance to an object or objects

1 Select a symbol instance.

2 Click **Object** ▸ **Symbol** ▸ **Revert to Objects**.

If the external definition of the symbol instance contains styles, those styles are added to the document. If the styles in the symbol instance differ from those in its external definition, you are prompted to rename the style or merge the two styles. You can check for conflicting styles in the **Links and bookmarks** docker. An exclamation mark appears next to objects that need to be updated.

You can also revert a symbol instance to an object by right-clicking the symbol instance and clicking **Revert to Objects**.

To delete a symbol instance

1 Select a symbol instance.

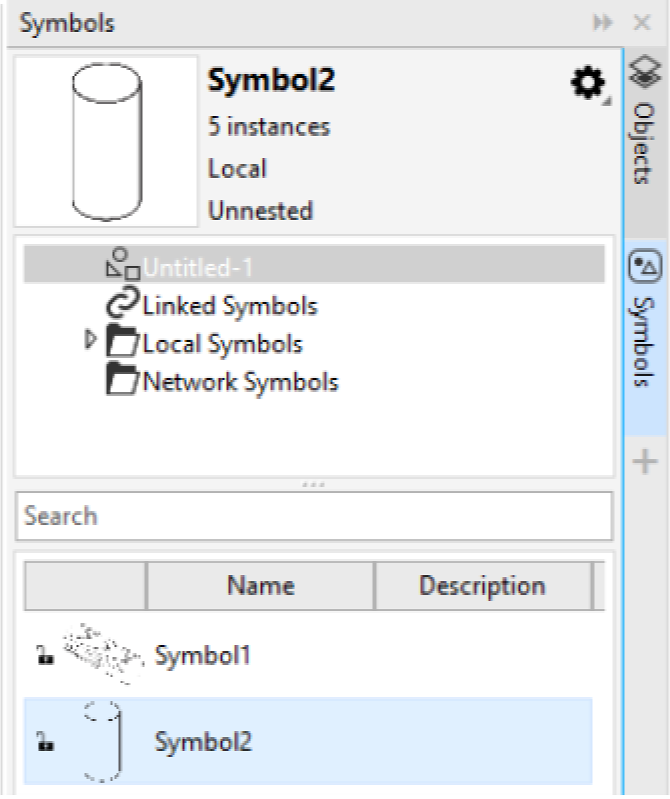
2 Press **Delete**.

The symbol definition remains in the active document.

Create, edit, and delete symbols

Symbols are created from objects. When you convert an object or multiple objects to a symbol, the new symbol is added to the **Symbols** docker, and the selected object becomes an instance. Most objects in Corel DESIGNER can be converted to symbols, with some exceptions. For more information, see “Unsupported object types” on page 419.

The symbols that you create in a drawing are saved with the Corel DESIGNER (DES) file. In addition, you can create symbol libraries, which contain symbols that can be shared between drawings. For more information, see “Symbol collections and libraries” on page 417.



You can access a new symbol by selecting the active document (Untitled-1) in the Symbols docker.

You can edit a local symbol; any changes you make affect all symbol instances in the drawing. The selection handles for symbol instances differ from those for objects. Selection handles for symbols are blue; selection handles for objects are black.

When you insert a symbol from an external library, a copy of the symbol is added to the active drawing, but it remains linked to the source symbol. You can edit a linked symbol or you can decide to break the link to the external library and make the symbol internal. When the link is broken, the local copy of the symbol remains in the drawing as an internal symbol, and it can be edited independently from the symbol in the external library.

If a nested symbol contains a local definition, you can edit the local symbol within the drawing. External symbols in nested symbols can also be edited, but you must first convert the external symbols to local. For information about converting symbols from external to local, see “To edit a local symbol” on page 415.

You can delete a symbol. When you delete a symbol that is used in a document, all instances of the symbol are removed from the document. You can also delete all symbols that are stored in the document library but are not used in the document

To create a symbol from an object

1 Do one of the following:
- Draw and select the object or objects that will be included in the symbol.
- Select an object or multiple objects.

2 Click **Object** ▸ **Symbol** ▸ **Create New Symbol**.

3 Type a name for the symbol.

Symbols cannot span layers. If you convert objects on different layers to a symbol, the objects are combined on the topmost object's layer. For more information about layers, see "Layers" on page 435.

You can also convert an existing object or objects to a symbol by dragging the object or objects to the **Symbols** docker. The symbol name is automatically added.

To edit a local symbol

1 In the **Symbols** docker, click the active document, and choose a symbol from the **Symbols** list.

2 Click the **Edit master** button ✎.

3 Modify the objects on the drawing page.

4 Click **Finish** in the top-left corner of the drawing window.

You can also

Rename a local symbol	Click twice the symbol's name box, and type a name.
Add a description	Click twice the symbol's **Description** box, and type a description.

Changes made to a symbol are automatically made to all instances in the active drawing.

While working in symbol edit mode, you cannot add layers or save a drawing.

Symbols in master symbol edit mode cannot be brought into Focus mode, but symbols not already in edit mode can be brought into focus. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

To edit a linked symbol, click **File** ▸ **Open**. Choose the drive and folder of the library that contains the symbol that you want to modify. Click a library (.csl) filename, and click **Open**. The symbol appears in the **Symbols** docker, and it can be selected and edited like any other symbol. You may need permission to change files on the network. Also, you cannot edit the symbols that are installed with the application.

To make a linked symbol local

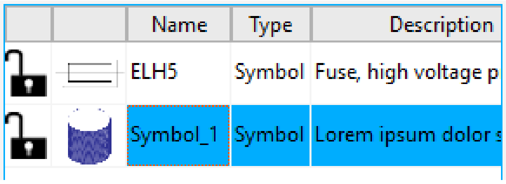
1 Select a symbol.

2 Click **Object** ▸ **Symbol** ▸ **Break link**.

If other instances of the symbol are in the drawing, the links to all instances are broken.

If the external definition of the symbol instance contains styles, those styles are added to the document. If the styles in the symbol instance differ from those in its external definition, you are prompted to rename the style or merge the two styles. You can check for conflicting styles in the **Links and bookmarks** docker. An exclamation mark appears next to objects that need to be updated.

You can also make a linked symbol local by right-clicking the symbol and choosing **Break link**.



		Name	Type	Description
🔓		ELH5	Symbol	Fuse, high voltage p
🔓		Symbol_1	Symbol	Lorem ipsum dolor s

In the Symbols list, local symbols appear with open-lock icons that show they can be edited and renamed within the drawing.

To delete a symbol from a document

1 In the **Symbols** docker, click the active document, and choose a symbol from the **Symbols** list.

2 Click the **Delete symbol** button .

When you delete a symbol, it is removed from the active drawing, and all instances of the symbol are removed from the drawing.

If the symbol is linked, its symbol definition is removed from the active document but remains in the library file.

To delete all unused symbols from a document

1 In the **Symbols** docker, click the name of the active document.

2 Click the **Options** button , and choose **Delete unused symbols**.

Share symbols between drawings

Symbols can be stored within a drawing or in library files. You can share symbols between drawings by adding the symbols of a CorelDRAW (CDR) or Corel DESIGNER (DES) drawing to your local or network symbols, by copying and pasting, or by using library files.

Copying symbols to the Clipboard leaves the originals in the drawing or library file. You can also copy and paste instances of a symbol to and from the Clipboard. Pasting a symbol instance places the symbol in the active document and also places an instance of the symbol in the drawing. Subsequent pasting will place another instance of the symbol in the drawing without adding to the document. Symbol instances are copied, cut, and pasted in the same way other objects are. For more information, see “Copy, duplicate, and delete objects” on page 373.

For information about how to use libraries to share symbols, see “Symbol collections and libraries” on page 417.

To add the symbols of another drawing to your Local or Network Symbols

1 In the folder tree of the **Symbols** docker, click **Local Symbols** or **Network Symbols**.

2 Click the **Options** button , and click **Import Library**.

3 Locate and choose the drawing that contains the symbols you want to use.

4 Click **OK**.

The file name of the drawing appears under **Local Symbols** or **Network Symbols** in the **Symbols** docker. To show the symbols, click the file name.

The symbols you added are linked and can't be renamed, edited, or deleted.

If the drawing you are importing doesn't contain symbols, its file name doesn't appear under **Local Symbols** or **Network Symbols**.

To copy, paste, or duplicate symbols

To	Do the following
Copy symbols to the Clipboard	Open the source document. In the **Symbols** docker, select the symbol or symbols from the **Symbols** list, right-click, and click **Copy**.
Paste symbols from the Clipboard	Open the target document. In the **Symbols** docker, right-click, and click **Paste**. **Tip:** This method can't be used if there are no symbols in the target document. To paste symbols in a document that has no symbols, click **Edit** ▶ **Paste**.
Duplicate symbols	In the **Symbols** docker, right-click the symbol, and click **Duplicate**.

Symbol collections and libraries

Many symbols you need have already been created and are stored in library files that are grouped into collections (groups of library files). The **Symbols** docker displays libraries and collections that are in your local **Symbols** folder. You can add libraries and collections (groups of library files) to your drawing from elsewhere on the network.

The symbols that you create in a drawing are saved with the Corel DESIGNER file. If you want to use the symbols in other drawings or share them with other users, you can save or export them to the Corel Symbol Library (CSL) format, creating a symbol library. When you save a drawing to the Corel Symbol Library (CSL) format, all symbol instances are saved with the document. When you export a library, only the symbols are saved with the document.

You can also save your document symbols to the Cloud as a Corel Symbol Library (CSL) file to share them with others and link the **.csl** file to the document. The linked symbol library appears under Linked Symbols. Symbols from a linked symbol library can be updated when the **.csl** file on the Cloud is updated.

You can delete libraries and collections, and you can add symbols to existing libraries.

To add a collection or library to a drawing

1 In the **Symbols** docker (**Window** ▶ **Symbols**), click **Local symbols** or **Network symbols**.
2 Click the **Options** button ⚙, and click **Import library**.
3 In the **Browse for Files or Folders** dialog box, locate and choose a collection or library.
4 Click **OK**.

By default, library files are referenced from their original location. If you want to copy a library to your **Symbols** folder, enable the **Copy libraries locally** check box.

If you are adding a collection, you can enable the **Recursive** check box to include subfolders.

To create a symbol library

1. Create the symbols you want.
2. In the **Symbols** docker (**Window** ▸ **Symbols**), click the active document.
3. In the **Symbols** docker, click the **Options** button ⚙, and click **Export Library**.
4. Choose the drive and folder where you want to store the library.
5. Type a filename in the **File name** box.
6. Click **Save**.

You can also save the drawing to the Corel Symbol Library (CSL) format by clicking **File** ▸ **Save As** and choosing **CSL - Corel Symbol Library** from the **Save as type** list box in the **Save Drawing** dialog box. All symbols and symbol instances are saved with the document.

To save a symbol library to the Cloud

1. In the **Symbols** docker (**Window** ▸ **Symbols**), click the document file name.
2. Click the **Options** button ⚙, and choose **Save to Cloud**.

   When you access the Cloud for the first time, you will be asked to sign in with your Corel.com account.
3. Type a filename and choose the folder where you want to save the .csl file.
4. Click **Save**.

To delete a collection or library

1. In the **Symbols** docker, click a collection or library.
2. Press **Delete**.

The collection or library is removed from the tree in the **Symbols** docker but files are not deleted.

To add a symbol to an existing library

1. Click **File** ▸ **Open**.
2. Choose the drive and folder where the library is stored.
3. Choose **CSL - Corel Symbol Library** from the **Files of type** list box.
4. Click **Open**.
5. In the **Symbols** docker, choose the library file where you want to add a symbol.
6. Paste a symbol in the document.
7. Save the library file.

Reference: Working with symbols

This reference section contains additional information about working with symbols.

Modify symbol instances

The following object properties can be modified for symbol instances. If a symbol contains multiple objects, all objects in the symbol instance are treated collectively as a single object, just as if they were grouped.

Property	Notes
Position	Type values in the **Object position** boxes on the **Transform** toolbar. For more information, see “Move objects” on page 379.
Size	Type width and height values in the **Object size** boxes on the **Transform** toolbar. For more information, see “Size and scale objects” on page 381.
Skew	See “Skew objects” on page 385.
Rotation angle	Type a value in the **Angle of rotation** box on the **Transform** toolbar. For more information, see “Rotate objects” on page 384.
Transparency	Uniform transparency only. In the **Symbol** area of the **Properties** docker, move the **Transparency** slider. For more information, see “Object transparency” on page 627. The transparency slider is disabled if the symbol contains an object with transparency already applied to it.
Mirroring	See “Mirror objects” on page 385.
Wrap paragraph text	In the **Summary** area in the **Properties** docker, choose an option from the **Wrap paragraph text** list box. See “Wrap text” on page 677.
Order	See “Change the order of objects” on page 390.
Name	The name of an instance is displayed in the **Objects** docker. Click twice to change it.

Unsupported object types

Most objects in Corel DESIGNER can be converted to symbols, with the following exceptions.

Unsupported object type	Notes
Linked or embedded objects	
Callouts	
Control objects in link groups	All related objects in the link group must be included in the symbol. For example, if an object has a drop shadow, you cannot convert the object without the drop shadow.
Linked bitmaps	
Placed PDF or EPS files	
Locked object	Object must be unlocked.
Paragraph text	
Connector and dimension lines	Must be broken apart or included with the linked object or objects
Guidelines	
Rollovers	You cannot convert a rollover to a symbol; however, you can include a symbol instance in a rollover state.

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Create objects for the web

Corel DESIGNER lets you export objects that are optimized for viewing in a web browser. You can also create interactive rollovers from Corel DESIGNER objects. In addition, you can add hyperlinks and bookmarks to a drawing.

After creating the web-compatible object in Corel DESIGNER, you can add the object to a design using a web-authoring tool.

This section contains the following topics:

- “Create pixel-perfect graphics for the web” (page 421)
- “Export bitmaps for the web” (page 422)
- “Export and upload bitmaps to WordPress” (page 427)
- “Save and apply web presets” (page 428)
- “Export objects with transparent colors and backgrounds” (page 428)
- “Web-compatible text” (page 429)
- “Rollovers” (page 429)
- “Bookmarks and hyperlinks” (page 431)
- “Add hotspots and alternate text to objects” (page 432)

Create pixel-perfect graphics for the web

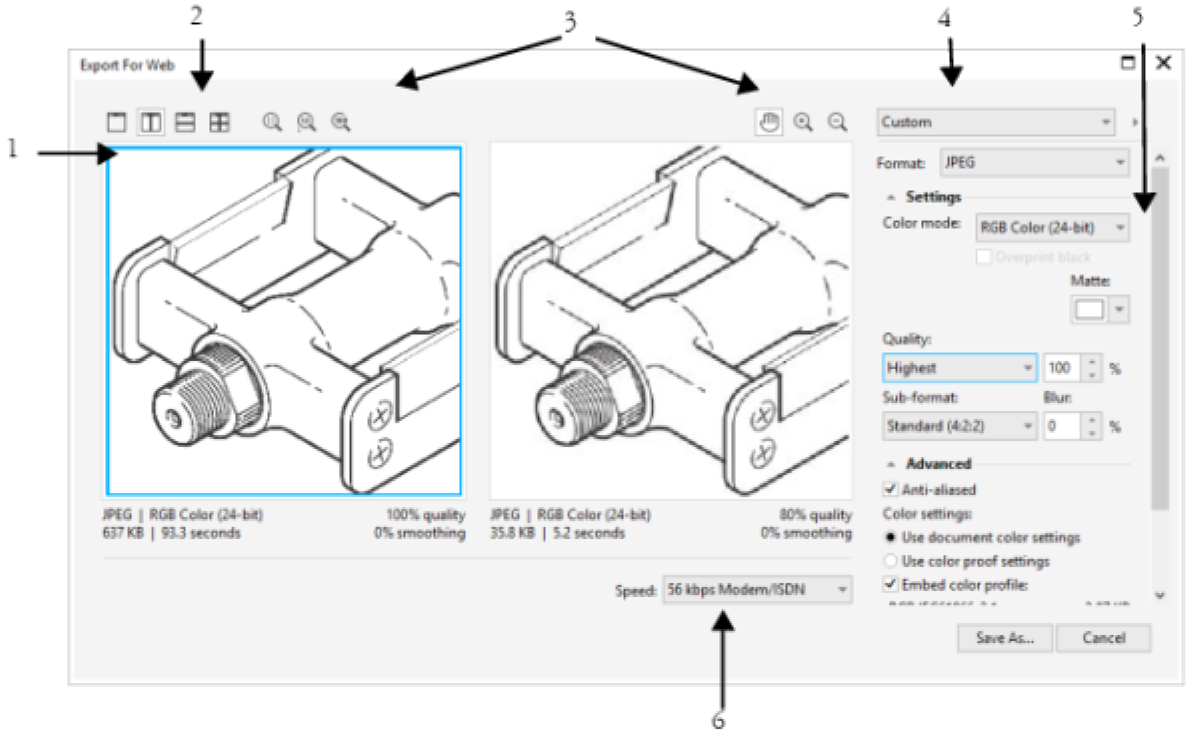
The following tips can help you create pixel-perfect graphics for the web:

- Choose pixels as the unit of measurement of your document.
- Check the dimensions of objects in pixels in the **Object size** box on the property bar. Adjust the object size to whole numbers before exporting the document. If you plan to scale an object, use even numbers to ensure proper object scaling.
- Use Pixels view (**View ▶ Pixels**) at a zoom of 800% or higher to view and evaluate the results.
- In new documents, the pixel grid is aligned with the lower-left corner of the document page to help you create pixel-perfect designs on export, without blurry edges and with predictable pixel dimensions. Keep the **Align page with pixel grid** setting enabled for best results. If you’re working with legacy files, the page is automatically aligned to the center to keep the default alignment in previous versions of Corel DESIGNER. For more information, see “To change the settings of the pixel grid” on page 806.
- Make sure snapping to pixel is enabled so that objects you move or draw automatically snap to either the center or edge of the pixel grid (depending on the objects outline properties). For information about how to enable or disable snapping to pixel, see “To change the settings of the pixel grid” on page 806.
- Align objects and nodes with the pixel grid. For more information, see “To align an object with the pixel grid” on page 389 and “To align nodes with the pixel grid” on page 283.

Export bitmaps for the web

Corel DESIGNER lets you export the following web-compatible file formats: GIF, PNG, JPEG, and WEBP.

While specifying exporting options, you can preview an image with up to four different configurations of settings. You can compare file formats, preset settings, download speeds, compression, file size, image quality, and color range. You can also examine previews by zooming and panning within the preview windows.



Custom

Format: JPEG

Settings

Color mode: RGB Color (24-bit)

☐ Overprint black

Matte:

Quality: Highest 100 %

Sub-format: Standard (4:2:2)

Blur: 0 %

Advanced

☑ Anti-aliased

Color settings:

● Use document color settings

○ Use color proof settings

☑ Embed color profile:

JPEG | RGB Color (24-bit) 100% quality
637 KB | 93.3 seconds 0% smoothing

JPEG | RGB Color (24-bit) 80% quality
35.8 KB | 5.2 seconds 0% smoothing

Speed: 56 kbps Modem/ISDN

Component	Description
1. Preview window	Displays a preview of the document.
2. Preview modes	Lets you preview the adjustments in a single or split frame.
3. Zooming and panning tools	Lets you zoom in and out of a document displayed in the preview window, pan an image displayed at zoom level higher than 100%, and fit an image in the preview window.
4. Preset list box	Lets you choose preset settings for a file format.
5. Export settings	Lets you customize export setting, such as color, display options, and size.
6. Speed list box	Lets you choose an Internet speed for saving the file.

You can export web-compatible files using preset settings. This allows you to optimize the file, without the need to modify individual settings. You can also customize the settings to produce a specific result. For example, you can adjust its color, display quality, and file size.

Choosing a web-compatible file format

This table is a quick reference for choosing a web-compatible file format.

File format	Ideal for
GIF	Line drawings, text, images with few colors, or images with sharp edges, such as scanned black-and-white images or logos GIF offers several advanced graphic options, including transparent backgrounds, interlaced images, and animation. It also lets you create custom palettes for the image.
PNG	Various image types, including photos and line drawings The PNG file format (unlike the GIF and JPEG formats) supports the alpha channel. This allows you to save transparent images with superior results.
JPEG	Photos and scanned images JPEG files use file compression to store an approximation of an image, which results in some loss of image data, but does not compromise the quality of most photographs. You can choose the image quality when you save an image — the higher the image quality, the larger the file size.
WEBP	Various image types, including photos, line drawings, icons, images with text The WEBP format provides both lossless and lossy compression and supports transparency. WEBP lossless images are smaller than PNG files, and WEBP lossy images are smaller than JPEG images. You can control the compression factor for RGB channels and the ratio between encoding speed, file size, and quality. For more information, see “Google Web Picture (WEBP)” on page 1002.

When you export a file to the PNG, JPEG, GIF, and WEBP formats, you can crop your artwork to the boundaries of the drawing page to remove unwanted objects and reduce file size. Any parts of an object that fall outside the page will appear cropped in the exported file.

Exporting palette-based documents

Palette-based documents, such as paletted GIF and 8-bit PNG, allow individual pixels to retain their exact color value. This lets you control the display of colors in the file when exporting. Palette-based documents also allow you to introduce transparency to a file by choosing a color in the image and making it transparent. For information, see “Export objects with transparent colors and backgrounds” on page 428.

To adjust the object-export preview

1. Click **File** ▶ **Export For** ▶ **Web**.
2. Perform one or more tasks from the following table.

To	Do the following
View the bitmap in a single preview frame	Click the **Full preview** button .
View two versions of the bitmap in side-by-side frames	Click the **Two vertical previews** button .
View the two versions of the bitmap with one frame placed above the other	Click the **Two horizontal previews** button .
View four versions of the bitmap in separate frames	Click the **Four previews** button .
Fit a bitmap in the preview window	Click the **Zoom to fit** button .
Display each pixel in the image data to a single pixel on-screen	Click the **Zoom 1:1 pixel** button .
Display a bitmap at its actual size	Click the **Zoom to actual size** button .
Pan to another area of the bitmap	Using the **Pan** tool , drag the image until the area you want to see is visible.
Zoom in and out	Using the **Zoom in** tool or **Zoom out** tool , click in the preview window.
Change the display options for the object in a preview frame	Click a frame, then choose different export settings from the export settings area.

To export a web-compatible bitmap

1. Click **File** ▸ **Export For** ▸ **Web**.
2. In the **Export for web** dialog box, choose preset settings from the **Preset** list box in the upper-right corner of the dialog box.
   If you want modify the preset settings, you can change the exporting options in the dialog box.
3. Click **Save as**.
4. Choose the drive and folder where you want to save the file.
5. Type a name in the **File name** box.
6. Click **Save**.

You can also

Choose a color mode	In the **Settings** area, choose a color mode from the **Color mode** list box. This option is unavailable for the GIF file format.

You can also	
Embed the color profile	In the **Advanced** area, enable the **Embed color profile** check box.

To crop your artwork to the boundaries of the drawing page, enable the **Crop to page on export** check box in the **Transformation** area.

You can choose an Internet connection speed from the **Speed** list box at the bottom of the dialog box.

You can also export to a web-compatible format by clicking **File ▶ Export**, and choosing a file format from the **Save as type** list box.

To resize an object when exporting a web-compatible bitmap

- In the **Transformation** area of the **Export for web** dialog box, perform one or more tasks from the following table.

To	Do the following
Choose a unit of measurement for the bitmap	Choose a unit of measurement from the **Units** list box.
Specify the bitmap dimensions	Type values in the **Width** and **Height** boxes.
Resize the bitmap to a percentage of its original size	Type values in the **Width %** and **Height %** boxes.
Avoid distortion by maintaining the width-to-height ratio of the bitmap	Enable the **Maintain aspect ratio** check box.
Specify the bitmap resolution	Type a value in the **Resolution** box.
Maintain the size of the file on your hard disk when you change the resolution of the bitmap	Enable the **Maintain size** check box.

To customize options for exporting a JPEG bitmap

1. In the **Export for web** dialog box, choose **JPEG** from the **Format** list box.
2. Perform one or more tasks from the following table.

To	Do the following
Control document quality	In the **Settings** area, choose a quality option from the **Quality** list box, or type a percentage value.
Choose an encoding setting	In the **Settings** area, choose an option from the **Sub-format** list box.
Blur the transition between adjacent pixels of different colors	In the **Settings** area, type a value in the **Blur** box.

To	Do the following
Load the JPEG file gradually in certain web browsers to display only portions of the image before it finishes loading	In the **Advanced** area, enable the **Progressive** check box.
Use the optimal encoding method to produce the smallest JPEG file size	In the **Advanced** area, enable the **Optimize** check box.

You can also

Apply the document-color settings	In the **Advanced** area, enable the **Use document color settings** option.
Apply the color-proof settings to the document	In the **Advanced** area, enable the **Use color proof settings** option.
Enable the overprinting of black when exporting to CMYK	In the **Settings** area, enable the **Overprint black** check box.
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the **Settings** area, open the **Matte** color picker, and click a color.

To specify display-quality options for exporting web-compatible bitmaps

- In the **Export for web** dialog box, perform one or more tasks from the following table.

To	Do the following
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the **Settings** area, open the **Matte** color picker, and click a color.
Smooth the edges of the object	In the **Advanced** area, enable the **Anti-aliased** check box.
Load the file gradually in certain web browsers to display only portions of the image before it finishes loading	In the **Advanced** area, enable the **Interlaced** check box. This option is unavailable for the JPEG file format.

To specify color settings for exporting to the GIF or Paletted 8-bit PNG file format

- In the **Export for web** dialog box, perform one or more tasks from the following table.

To	Do the following
Choose a color mode	In the **Settings** area, choose a color mode from the **Color mode** list box. This option is unavailable for the GIF file format.
Choose a color palette	In the **Settings** area, choose a palette from the **Color palette** list box.

To	Do the following
Specify a dithering setting and amount	In the **Settings** area, choose a dithering option from the **Dithering** list box, and type a value in the box. For information about dithering, see “Dithering” on page 862.
Embed the color profile	In the **Advanced** area, enable the **Embed color profile** check box.
Load a color palette	In the **Settings** area, click the arrow next to **Color palette** list box, and click **Load palette**. This option is unavailable for the GIF file format.
Sample a color and add it to a color palette	In the **Settings** area, click the **Eyedropper**, and then click in the drawing window to choose a color. Click the **Add the sampled color to palette** button.
Add or modify colors	Double-click a color swatch on the color palette.
Choose the number of colors that you want to display	In the **Settings** area, choose a value from the **Number of colors** list box.
Delete a color from the color palette	In the **Settings** area, click a color on the color palette, and then click the **Delete the selected color** button.

You can also add transparency to a palette-based document by choosing a color in the image and making it transparent. For information, see “Export objects with transparent colors and backgrounds” on page 428.

Export and upload bitmaps to WordPress

With Corel DESIGNER, you can export your projects to bitmap images suitable for WordPress and then upload them to your WordPress account without leaving the application.

You can export your entire project or only selected objects to a JPEG, GIF, or PNG file. After choosing the file format and options you want, you can upload the image to your WordPress account. If you have multiple WordPress sites, you can choose to which site to upload the bitmap. The exported bitmap is added to the media library of the selected site.

When you upload bitmaps to WordPress for the first time, you must authenticate your WordPress account and log in. If you have more than one WordPress account, you can switch accounts at any time.

To export and upload a bitmap to WordPress

1. Select the objects that you want to export, or deselect all objects to export the entire project.
2. Click **File** ▸ **Export For** ▸ **WordPress**.
3. In the **Export for WordPress** dialog box, choose the file format you want from the **Format** list box, and adjust any export settings you want.

   The **Export for WordPress** dialog box lets you access the same export options that are available in the **Export for Web** dialog box. For detailed information about export options, see “Export bitmaps for the web” on page 422.

4 Click **Upload**.

5 In the **Upload to WordPress** dialog box, perform one or more tasks from the following table.

To	Do the following
Authenticate your WordPress account and log in	Click **Authenticate your WordPress** account.
Choose a WordPress site	Choose a site from the **Site** box.
Upload the bitmap	Click **Upload**.
Log in to another WordPress account	Click **Log out or switch accounts**.

The exported bitmap is saved to a temporary file, which is deleted after you upload the image to WordPress.

Save and apply web presets

Web presets allow you to save custom settings for exporting web-compatible file formats.

To save a preset for exporting web-compatible images

1 In the **Export for web** dialog box, choose a file format from the **Format** list box.

2 Choose the settings that you want to store as a preset.

3 Click the arrow next to the **Preset** list box, and click **Save preset**.

4 Type the name of the preset in the **File name** box.

5 Click **Save**.

You can delete the preset you saved by choosing it from the **Preset** list box, clicking the arrow next to the **Preset** list box, and clicking **Delete preset**.

To apply a preset for exporting web-compatible images

1 In the **Export for web** dialog box, click the arrow next to the **Preset** list box, and click **Load preset**.

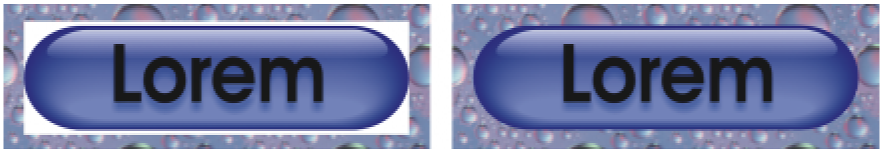
2 Click the name of the file.

3 Click **Open**.

Export objects with transparent colors and backgrounds

Corel DESIGNER lets you export palette-based bitmaps, such as paletted GIF or 8-bit PNG, with transparent colors and backgrounds. These bitmaps can contain objects, such as buttons and logos, which are commonly used on webpages with colored or patterned backgrounds.

If you place an object with an opaque background onto a webpage, the object background color appears as a rectangle on the page. By making an object background transparent, the object background blends in with the page. Transparent object backgrounds also let you change the color or pattern of a webpage background without having to change the backgrounds of the objects to match.



You can create a GIF with a transparent background to use on a webpage.

To save a bitmap with a transparent background

1. In the **Export for web** dialog box, choose a paletted file format, such as GIF or Paletted 8-bit PNG, from the **Format** list box.
2. Perform one or more tasks from the following table.

To	Do the following
Make the background of the object transparent	In the **Settings** area, enable the **Transparency** check box.
Make a selected color transparent	Click the **Eyedropper** tool, and then click the image in the preview window to choose a color. In the **Settings** area, click the **Make the selected color transparent** button ▦.
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the **Settings** area, open the **Matte** color picker, and click a color.

For best results, choose **None** from the **Dithering** list box in the **Settings** area.

Web-compatible text

When you convert paragraph text to web-compatible text, you can edit the text of the published document in an HTML editor. The default web font style is used automatically unless you override it with another font. If you choose to override it, the default font is used when visitors to your website don't have the same font installed on their computers. The bold, italic, and underline text styles are also available. You can apply uniform fills, but not outlines, to web-compatible text.

To make text web-compatible

- Using the **Pick** tool, select the paragraph text frame. Click **Text** ▸ **Make text Web-compatible**.

Ensure that the web-compatible text does not intersect or overlap other objects or extend beyond the boundaries of the drawing page; otherwise the text will be converted to a bitmap, and it will lose its Internet properties.

Artistic text cannot be converted to web-compatible text and is always treated as a bitmap. However, you can convert it to paragraph text and then make it web compatible. For information on converting text, see "Find, edit, and convert text" on page 672.

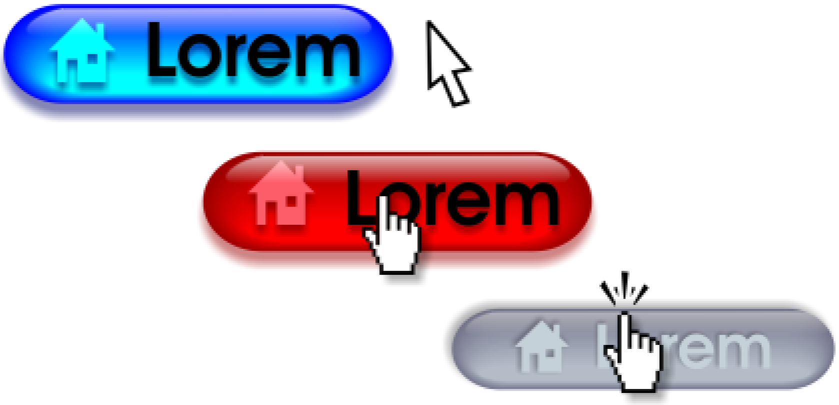
Rollovers

Rollovers are interactive objects that change in appearance when you click or point to them. You can create rollovers using objects.

To create a rollover, you add the following rollover states:

- **Normal** — the default state of a button when no mouse activity is associated with the button
- **Over** — the state of a button when the pointer passes over it
- **Down** — the state of a clicked button

You can apply different object properties to each of the rollover states. You can also preview the rollover states.



Rollovers showing Normal (left), Over (center), and Down (right) states

To create a rollover object

1. Select an object.
2. Click **Effects** ▸ **Rollover** ▸ **Create Rollover**.

To modify an object's rollover state

1. Click **View** ▸ **Toolbars** ▸ **Internet**.
2. Click the rollover object to select it.
3. On the **Internet** toolbar, click the **Edit rollover** button.
4. Choose a state from the **Active rollover state** list box:
   - **Normal**
   - **Over**
   - **Down**
5. Modify the object properties, such as the color.
6. Repeat steps 4 and 5 to modify the other states if needed.
7. Click the **Finish editing rollover** button.

You can also

Delete a rollover state	On the **Internet** toolbar, click the **Delete rollover state** button.
Duplicate a rollover state	On the **Internet** toolbar, click the **Duplicate rollover state** button.
Undo a rollover	On the **Internet** toolbar, click the **Extract rollover objects** button.

You can also	
Specify what frame appears when the rollover is clicked	On the **Internet** toolbar, chose a target frame from the **Target** list box.

You cannot close a drawing in which you are editing a rollover. You must finish editing first.

Rollover objects in edit mode cannot be brought into Focus mode, but rollover objects not already in edit mode can be brought into focus. Entire rollover objects can be brought into focus, but not individual rollover state objects. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

To preview a rollover

1. Click **Effects** ▶ **Rollover** ▶ **Rollover Live Preview**.
2. In the drawing window, point to the rollover to view the **Over** state, and click the rollover to view the **Down** state.

To view rollover properties

1. Click **Window** ▶ **Objects**.
2. In the **Objects** docker, click the page and layer where the rollover resides.
3. Click the rollover name, and expand the **Normal**, **Over**, and **Down** states.

You can preview a rollover object's states in the drawing page by clicking the **Rollover live preview** button on the **Internet** toolbar.

Bookmarks and hyperlinks

Corel DESIGNER lets you add bookmarks and hyperlinks to your document. You can apply these to objects, including text objects, rollovers, and bitmaps. For information, see "PDF hyperlinks, bookmarks, and thumbnails" on page 950.

Bookmarks

To create a link within a file, you can assign a bookmark to text or to an object. You can then assign a link to an object so that, when it's clicked, it opens the bookmark.

Hyperlinks

You can also assign a hyperlink to an object. You can link to a web address, FTP server, email address, bookmark, or file. When the object is clicked, it opens to the assigned location in a appropriate application. After you create hyperlinks, you can display and verify them. You can also delete links and bookmarks. When working with text, you can assign a hyperlink to both artistic and paragraph text.

Hyperlinks are maintained when you export files to CGM Version 4 profiles. For information about exporting CGM files, see "Computer Graphics Metafile (CGM)" on page 969.

To assign a bookmark

1. Click **Window** ▶ **Sources**.
2. In the workspace, click the object that you want to bookmark.
3. Click the **New bookmark** button .
4. Type the name of the bookmark in the name box.

To assign a hyperlink to objects and text

1. Click **Window** ▶ **Sources**.
2. Using the **Pick** tool, click the object or text object to which you want to apply a hyperlink.

   When you assign a hyperlink to a text object, the color of the hyperlink is the same as the text object. For information about changing the color of a text object, see "To quickly change the color of a text object" on page 689.
3. Click the **New link** button.
4. From the **Link type** list box, choose one of the following link types:

Link types

http:// or https://	Type a web address, or URL, for a webpage that opens when you click the link.
ftp://	Type a web address, or URL, to the FTP server that opens when you click the link.
mailto:	Type an email address.
file://	Click the browse button and navigate to the file that you want to open when you click the link.
bookmark	Choose a previously created bookmark from the list.

To verify a link

1. Click **Window** ▶ **Sources**.
2. Choose the link that you want to open.
3. Click the **Open link** button.

To delete a bookmark or link

1. Click **Window** ▶ **Sources**.
2. Choose the link or bookmark that you want to delete.
3. Click the **Delete** button.

Add hotspots and alternate text to objects

You can set a hotspot to an object. Corel DESIGNER applies a crosshatch pattern to an object containing a link. In addition, you can add alternate text to objects for text-only browsers or screen readers.

To set a hotspot

1. Click **View** ▶ **Toolbars** ▶ **Internet**.
2. In the workspace, click the object to which you want to add a hotspot.
3. On the property bar, choose **Link** from the **Behavior** list box, and type a web address in the **URL** box.

You can also add a hotspot to a callout or part of a callout. For more information, see "To add a hotspot to a callout manually" on page 196.

To add alternate text to an object

1. Click **View** ▸ **Toolbars** ▸ **Internet**.
2. In the workspace, click the linked object to which you want to add alternate text.
3. On the **Internet** toolbar, click the **Alt comments** button, and type the alternate text in the **Alt comments** text box.

Layers

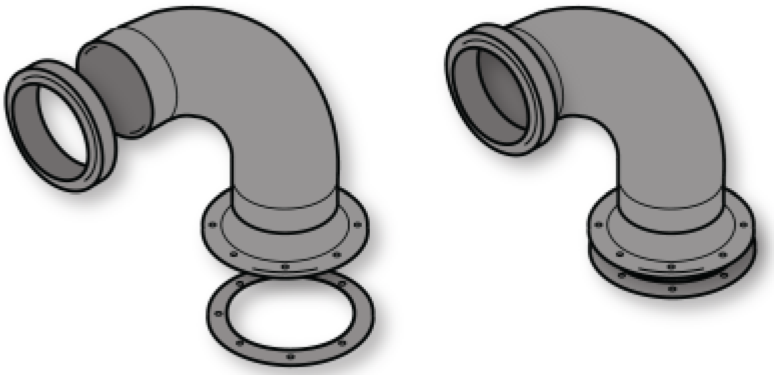
Layers help you organize and arrange objects in complex illustrations.

This section contains the following topics:

- "Create layers" (page 435)
- "View layers, pages, and objects" (page 438)
- "Change layer properties" (page 440)
- "Find, move, and copy layers and objects" (page 443)

Create layers

All Corel DESIGNER drawings consist of stacked objects. The vertical order of these objects — the stacking order — contributes to the appearance of the drawing. An effective way to organize these objects is by using invisible planes called layers.

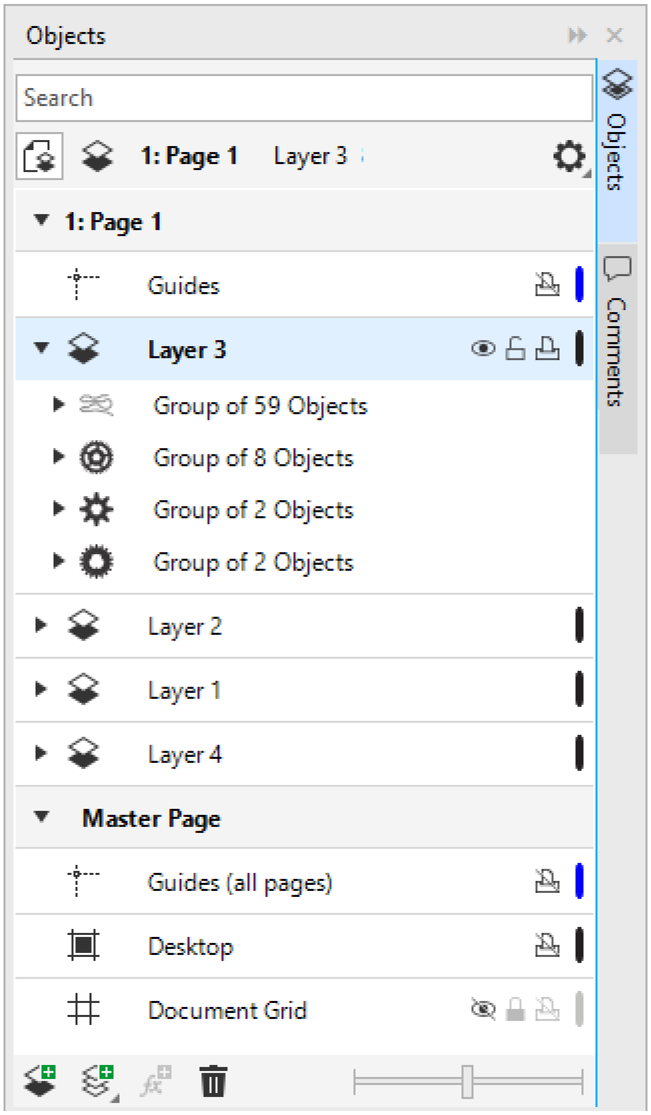


Drawings can be assembled by placing objects on various levels or layers.

Layering gives you added flexibility when you organize and edit the objects in complex drawings. You can divide a drawing into multiple layers, each containing a portion of the drawing's contents. For example, you can use layers to organize an architectural plan for a building. You can organize the building's various components (for example, plumbing, electrical, structural) by placing them on separate layers.

Local layers and master layers

All content is placed on layers. Content that applies to a specific page is placed on a local layer. Content that applies to all pages in a document can be placed on a global layer called a master layer. Master layers are stored on a virtual page called the Master Page.


Objects
Search
1: Page 1
Layer 3
1: Page 1
Guides
Layer 3
Group of 59 Objects
Group of 8 Objects
Group of 2 Objects
Group of 2 Objects
Layer 2
Layer 1
Layer 4
Master Page
Guides (all pages)
Desktop
Document Grid
Objects
Comments

The Objects docker displays the default layer structure. The names of the active page and layer appear at the top.

You can create master layers for all pages, for even pages, or for odd pages. For example, placing content on an even master layer means that the content will appear on all even pages but not on the odd pages.

Each new file is created with a default page (Page 1) and a Master Page. The default page contains the following layers:

- **Guides** — stores page-specific (local) guidelines. All objects placed on the Guides layer appear as outlines only, and the outlines act as guidelines.
- **Layer 1** — represents the default local layer. When you draw objects on the page, the objects are added to this layer unless you choose a different layer.

The Master Page is a virtual page that contains the information that applies to all pages in a document. You can add one or more layers to a master page to hold content such as headers, footers, or a static background. By default, a master page contains the following layers:

- **Guides (all pages)** — contains the guidelines that are used for all pages of the document. All objects placed on the Guides layer appear as outlines only, and the outlines act as guidelines.

- **Desktop** — contains objects that are outside the borders of the drawing page. This layer lets you store objects that you may want to include in the drawing at a later time.
- **Document grid** — contains the document grid that is used for all pages of the document. The document grid is always the bottom layer.

The default layers on the master page cannot be deleted or copied.

To add content to a layer, you must make it the active layer.

You can delete selected local layers. If a document contains layers that do not contain any content, you can delete them all at once to reduce clutter.

To create a layer

1. If the **Objects** docker is not open, click **Window** ▸ **Objects**.
2. Click the **Options** button ⚙, and perform a task from the following table.

To	Do the following
Create a local layer	Click **Layer** ▸ **New Layer**.
Create a master layer for all pages	Click **Layer** ▸ **New Master Layer (all pages)**.
Create a master layer for odd pages	Click **Layer** ▸ **New Master Layer (odd pages)**. This command is available only when the active page is an odd page.
Create a master layer for even pages	Click **Layer** ▸ **New Master Layer (even pages)**. This command is available only when the active page is an even page.

To use a layer in the drawing, you must first make the layer active by clicking the layer name in the **Objects** docker. When you start a drawing, the default layer (Layer 1) is the active layer.

Master layers are always added to the master page. Content added to these layers is visible on all pages of the document, all odd pages, or all even pages, depending on the type of master layer that you have chosen.

Master layers for odd and even pages cannot be created in Facing Pages view. If you have created odd and even master pages before switching to Facing Pages view, the odd and even master layers will be converted to all-page master layers. For more information about facing pages, see “To view facing pages” on page 792.

You can also add a layer by clicking the **New Layer** button in the **Objects** docker.

You can also create new master layers by opening the flyout at the bottom of the **Objects** docker and clicking the respective button: **New Master Layer (all pages)** , **New Master Layer (odd pages)** , or **New Master Layer (even pages)** .

You can make any layer a master layer by right-clicking the layer name, clicking **Change Layer To**, and choosing **Master Layer (all pages)**, **Master Layer (odd pages)**, or **Master Layer (even pages)**.

To make a layer active

1 If the **Objects** docker is not open, click **Window** ▶ **Objects**.

2 In the **Objects** docker, do one of the following:

- Click the layer name.
- Click an object residing on the layer you want to make active.

By default, the active layer is Layer 1.

The name of the active layer and the type of the currently selected object appear on the status bar at the bottom of the application window. The names of the active page and layer also appear at the top of the **Objects** docker.

If you don’t want to activate layers by selecting objects that reside on them, click the **Options** button ⚙, and click **Select Object to Activate Layer** to disable the command.

To delete a layer

1 If the **Objects** docker is not open, click **Window** ▶ **Objects**.

2 Click the name of a layer.

3 Click the **Delete** button 🗑.

When you delete a layer, you also delete all the objects on it. To preserve an object, move it to a different layer before you delete the current layer.

You can delete any unlocked layer except the following default layers: **Document grid**, **Desktop**, **Guides**, and **Guides (all pages)**. For more information about locking and unlocking layers, see “To set the editing properties of a layer” on page 442.

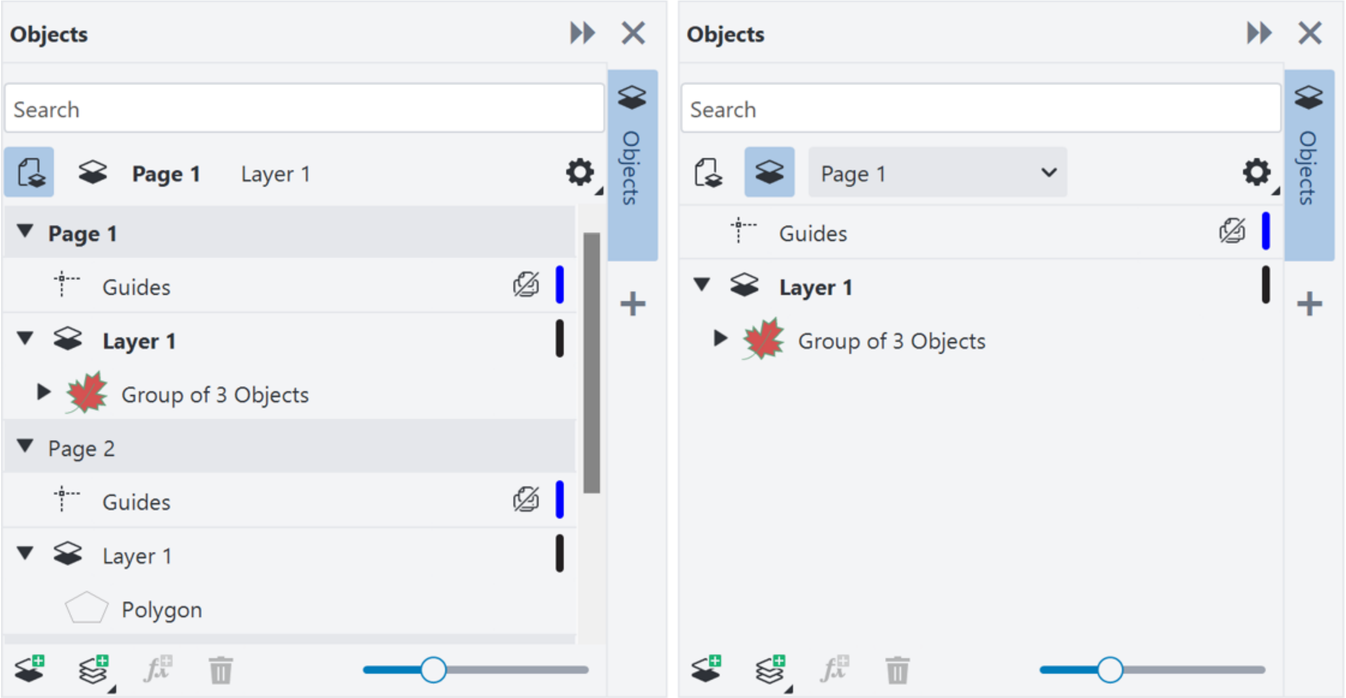
You can also delete a layer by right-clicking the layer name in the **Objects** docker and choosing **Delete**.

To delete all empty layers

- In the **Objects** docker, click the **Options** button ⚙, and click **Layer** ▶ **Delete Empty Layers**.

View layers, pages, and objects

The views in the **Objects** docker let you display the components of your document in different ways. The view you choose depends on the complexity of your document and the task you are performing. For example, in a long multipage document, you can choose to view only pages so that you can navigate the document more easily and view only one page at a time. The **Layers and Objects** view lets you view and reorder all the layers that affect the selected page.


Objects
Search
Page 1
Layer 1
Page 1
Guides
Layer 1
Group of 3 Objects
Page 2
Guides
Layer 1
Polygon
Objects
Objects
Search
Page 1
Guides
Layer 1
Group of 3 Objects
Objects

Available views: Pages, Layers, and Objects (left); Layers and Objects (right)

You can expand layers, pages, and groups, including any nested groups residing on them, with a single click.

You can also switch the view of a layer from a color viewing mode such as Normal or Enhanced to Wireframe. Useful for complex projects, this feature lets you control the viewing mode of each layer as opposed to the **View** ▸ **Wireframe** command that applies to all layers in a project. Also, you can change the color of the wireframe lines.

The **Objects** docker shows thumbnail previews of objects so that you can identify them more easily. You can increase and decrease the size of the object thumbnails.

To display pages, layers, and objects in the Objects docker

1 If the **Objects** docker is not open, click **Window** ▸ **Objects**.

2 Perform a task from the following table.

To	Do the following
Display all layers and objects for a page	Click the **View Layers and Objects** button. Choose a page from the **Choose Page** list box.
Display all layers and objects across all pages	Click the **View Pages, Layers, and Objects** button.
Display selected objects in the **Objects** docker	Click the **Options** button, and then click **Expand to Show Selection**.
Display master layers under each page in the **Objects** docker	Click the **Options** button, and then click **Show Master Layers on Pages**.

To	Do the following
	This feature is useful for hiding the master layer content or changing the layer stacking order on a specific page. For more information about changing layer properties, see “Change layer properties” on page 440.

The name of the active layer and the type of the currently selected object appear on the status bar at the bottom of the application window. The names of the active page and layer also appear at the top of the **Objects** docker.

To expand fully layers, pages, and groups

- In the **Objects** docker, **Ctrl**+click the arrow to the left of the layer, page, or group name.

  To collapse an expanded layer, page or group, click its arrow button ▼.

To switch the view of a layer

- In the **Objects** docker, right-click a layer, and click **Switch to Wireframe View** or **Switch to Color View**.

This feature lets you control the viewing mode of each layer as opposed to the **View** ▸ **Wireframe** and other view commands that apply to all layers in a project.

You can also point to the right of the layer name and **Ctrl**+click the layer color icon.

To change the color of the wireframe lines

- In the **Objects** docker, click the layer color bar that appears to the right of the layer name, and choose a color.

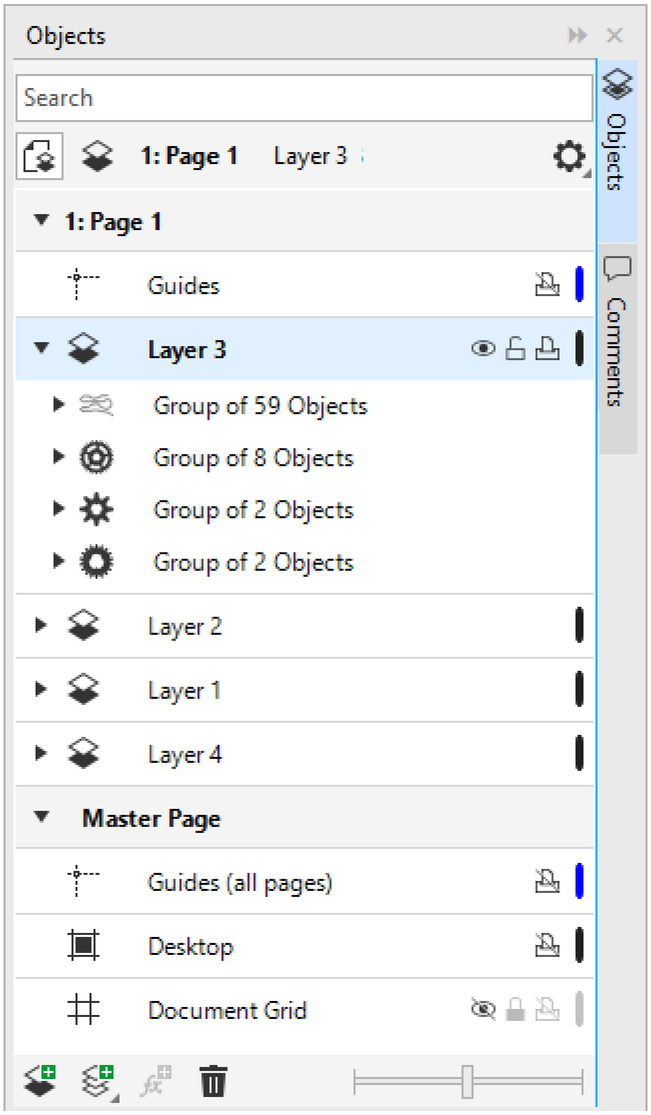
  Objects on the layer are displayed with the layer color when you use Wireframe view (**View** ▸ **Wireframe**).

To change the size of object thumbnails

- Move the **Resize list** slider at the bottom of the **Objects** docker.

Change layer properties

For each new layer that you create, the display, editing, and printing and exporting properties are enabled by default. You can change these properties at any time. You can also turn a local layer into a master layer, or a master layer into a local layer. For information about master layers, see “Create layers” on page 435.


Objects
Search
1: Page 1
Layer 3
1: Page 1
Guides
Layer 3
Group of 59 Objects
Group of 8 Objects
Group of 2 Objects
Group of 2 Objects
Layer 2
Layer 1
Layer 4
Master Page
Guides (all pages)
Desktop
Document Grid
Objects
Comments

The icons to the right of a layer's name let you change the layer's properties.

You can choose to show or hide layers in a drawing. Hiding a layer lets you identify and edit the objects on other layers. It also reduces the time required for your drawing to refresh when you edit it.

You can set printing and exporting properties for a layer to control whether a layer is displayed in the printed or exported drawing. Note that hidden layers are displayed in the final output if the printing and exporting properties are enabled. The **Document grid** layer cannot be printed or exported.

You can allow editing of the objects on all layers or restrict editing so that you can only edit objects on the active layer. You can also lock a layer to prevent accidental changes to the objects it contains. When you lock a layer, you cannot select or edit the objects on that layer.

You can rename layers to indicate their contents, their position in the stacking order, or their relationship with other layers.

You can change the layer color so that objects on the layer are displayed with the layer color when you use Wireframe view. For example, if you place various components of an architectural plan (plumbing, electrical, structural) on separate layers, you can use layer color to quickly identify to which component the objects belong.

To hide or show a layer

1. If the **Objects** docker is not open, click **Window** ▸ **Objects**.
2. Point to the layer name, and click the eye icon .

   To show the layer, click the eye icon.

Objects on a hidden layer are displayed in the printed or exported drawing unless the layer's printing and exporting properties are disabled. For more information, see "To enable or disable printing and exporting of a layer" on page 442.

You can also show or hide a layer by right-clicking the layer in the **Objects** docker and then clicking **Show** or **Hide**.

To enable or disable printing and exporting of a layer

1. If the **Objects** docker is not open, click **Window** ▸ **Objects**.
2. Click the printer icon beside the layer name.

Disabling the printing and exporting of a layer prevents its contents from appearing in the printed or exported drawing, or in full-screen previews. For information about full-screen previews, see "Preview drawings" on page 107.

You can also enable or disable the printing and exporting of a layer by right-clicking the layer in the **Objects** docker and clicking **Enable Print and Export** or **Disable Print and Export**.

To set the editing properties of a layer

1. If the **Objects** docker is not open, click **Window** ▸ **Objects**.
2. In the **Objects** docker, click the name of the layer that you want to edit.
3. Perform a task from the following table.

To	Do the following
Lock or unlock a layer	Right-click the layer name, and click **Lock**. To unlock a layer, click the lock icon beside the layer name. To lock multiple layers, hold down **Ctrl**, select the layers, right-click, and click **Lock**. To unlock layers, click the lock icon beside a layer name.
Allow editing on all layers	Click the **Options** button , and then click **Edit Across Layers** to enable the command.

To	Do the following
Allow editing on the active layer only	Click the **Options** button ⚙, and then click **Edit Across Layers** to disable the command.

If you disable editing across layers, you can work only on the active layer and the **Desktop** layer. You cannot select or edit objects on inactive layers. For example, if you use the **Pick** tool to marquee-select multiple objects on the drawing page, only the objects on the active layer are selected.

You cannot lock or unlock the **Document grid** layer.

You can also unlock a layer by right-clicking the layer in the **Objects** docker and then clicking **Unlock**.

To rename a layer

1. If the **Objects** docker is not open, click **Window** ▶ **Objects**.
2. Right-click the layer name, and click **Rename**.

Find, move, and copy layers and objects

When working with complex projects, you can find layers and objects quickly by using the **Objects** docker.

You can move or copy layers on a single page or between pages. You can also move or copy selected objects to new layers, including layers on the master page.

Moving and copying layers affects the stacking order. Moving or copying an object to a layer below its current layer causes the object to become the top object on its new layer. Similarly, moving or copying an object to a layer above its current layer causes the object to become the bottom object on its new layer.

When you add a new page, objects that reside on the desktop are kept on the layer where they were created and do not appear on the new page. You can have such objects moved to the Desktop layer automatically so that they appear on all document pages.

To find an object or a layer

- In the **Objects** docker, type the name of an object or a layer in the **Search** box.

To move a layer

1. If the **Objects** docker is not open, click **Window** ▶ **Objects**.
2. In the layers list, drag a layer name to a new position.

To copy a layer

1. If the **Objects** docker is not open, click **Window** ▶ **Objects**.
2. In the layer list, right-click the layer that you want to copy, and click **Copy**.
3. Right-click the layer above which you want to place the copied layer, and click **Paste**.

   The layer and the objects it contains are pasted above the selected layer.

To move or copy an object to another layer

1. If the **Objects** docker is not open, click **Window** ▸ **Objects**.
2. Click an object in the **Objects** docker.
3. Click the **Options** button ⚙, and click one of the following:
   - **Move to Layer**
   - **Copy to Layer**
4. Click the destination layer.

When you move objects to or from a layer, the layer must be unlocked.

You can move and copy an object to another layer by dragging the object to a new layer in the **Objects** docker.

To move objects on the desktop to the Desktop layer when adding new pages

- In the **Objects** docker, click the **Options** button ⚙, and disable the **Keep Desktop Objects on Layer** command.

Corel DESIGNER™ 2026

Object linking and embedding

Object linking and embedding (OLE) is a method of exchanging information between applications. Using OLE, you can take selected objects or entire files from one application, called the source application, and place them into another application, called the destination application. Objects that are placed into an application using OLE are called OLE objects. You can freely move objects and files between applications as long as all the applications involved support OLE.

Corel DESIGNER lets you create and edit OLE objects, as well as insert objects and files created in other applications.

Linking results in a larger file size but is useful when you want to use an object or file in multiple files. To change every instance of the object or the file, you only need to change the object in the source application. Linking is also useful when the destination application does not directly support files created in the source application. Embedding is useful when you want to include all objects in one file.

This section contains the following topics:

- “Insert linked or embedded objects” (page 445)
- “Edit linked or embedded objects” (page 446)

Insert linked or embedded objects

Corel DESIGNER lets you insert Corel DESIGNER files as linked or embedded objects in other applications. You can also insert a linked or embedded object in a Corel DESIGNER document. A linked object remains connected to its source file; whereas an embedded object is not linked to its source file but is integrated in the new file. You can insert an embedded object or create an embedded object.

To insert a linked or embedded object

1. Click **Object** ▸ **Object**.
2. In the **Insert new object** dialog box, enable the **Create from file** option.
3. Click the **Browse** button.
4. Click a filename.
5. Do one of the following:
   - Enable the **Link** check box, and click OK to insert a picture of the file contents into your document. The picture will be linked to the file, and will be updated when the file is updated.
   - Click OK to insert the file as an embedded object with no links to the source file.

You can also create an embedded object by enabling the **Create new** option in the **Insert new object** dialog box, and choosing the application in which you want to create the object from the **Object type** list box.

You can also insert an embedded object by selecting an object in the source application, and dragging it to the application window of Corel DESIGNER.

You can also insert a linked or embedded object by copying it from the source application and pasting it to the destination application. The file from which you copy the object in the source application must be saved before you insert the object in the destination application.

Edit linked or embedded objects

You can edit a linked or embedded object. You can edit a linked object by editing its source file. Any changes you make to the source file are automatically applied to the linked object.

To edit a linked or embedded object

1. Double-click the linked or embedded object to start the source application.
2. Edit the object in the source application.
3. Save the changes in the source application.
4. Close the source application.
5. Return to the active application window to review the edits.

In most cases, you can edit OLE objects only in the source application. If you try to change an OLE object using Corel DESIGNER, note the following limitations. Depending on the source of the OLE object, you might not be able to rotate, skew, clone, trim, weld, intersect, use as symbols, or combine OLE objects. Also, you might not be able to apply any of the effects in the **Effects** menu to OLE objects, except for PowerClip objects. You can only size, move, and copy OLE objects and place them into PowerClip containers.

You can also edit linked objects by starting the source application and opening the file directly.

Corel DESIGNER™ 2026

Manage object data and track projects

Corel DESIGNER lets you associate different types of project data with objects or groups of objects and store the data in a project database. The **Object Data** docker (an advanced hotspotting feature) and the **Object Data Manager** (a spreadsheet launched from the **Object Data** docker) provide commands and features that you need to add and edit object information — even behaviors that were applied using the **Internet** toolbar. The **Object Data** docker is best for entering data for single objects. It lets you add, edit, and delete object data. The **Object Data Manager**, in contrast, is best for entering and editing data for multiple objects. The **Object Data Manager** also lets you view the object data you have assigned to all objects in a document.

Project Timer offers a quick, automated, and non-intrusive way to track the time spent on a project.

This section contains the following topics:

- “Add, edit, and manage data fields” (page 447)
- “Add, edit, and manage object data” (page 449)
- “View and print object data” (page 450)
- “Apply CGM data to objects” (page 451)
- “Apply InteractiveSVG data to objects” (page 456)
- “Track project time” (page 458)

Add, edit, and manage data fields

Before you assign data to objects in a drawing, you can display the fields you want, customize any existing fields and add new fields if needed. By default, in Corel DESIGNER there are multiple data fields including: **Name**, **Cost**, and **Comments**. You can edit or delete these fields as required.

Corel DESIGNER also provides common ActiveCGM, WebCGM, and WebCGM S1000D fields as well as InteractiveSVG fields for interactive effects. For more information, see “Apply CGM data to objects” on page 451 and “Apply InteractiveSVG data to objects” on page 456. When you import or export CGM and SVG files, the object data is maintained. For more information on importing and exporting CGM files, see “Computer Graphics Metafile (CGM)” on page 969 and “Scalable Vector Graphics (SVG)” on page 994.

You can create as many data fields as you want, as long as they use the permitted format variables. For more information about assigning data fields, see “Add, edit, and manage object data” on page 449. In addition, you can add a child field to an existing field to create a hierarchical structure provided the selected field supports child fields.

At any time, you can change the settings, such as the name and format, of a data field. To change the format of a field, choose from four basic formats: **General**, **Date/time**, **Linear/angular**, and **Numeric**. Each of them has a number of common settings. If none of the preset formats provides the information you need, create your own formats by using the variables available for a given format type. The field format you select is used for all objects in the active drawing.

When you delete a field, you also delete all data entered for that field in the active document and any children that are associated with the field.

To add a data field

1. In the **Object Data** docker (**Window** ▸ **Object Data**), click the **Open field editor** button.
2. In the **Object data field editor** dialog box, click **New Field**.
3. Click the **Element name** cell in the new field. Choose an element type from the list box, and press **Enter**.
4. Click twice the **Name** cell in the new field. Type a name for the field, and press **Enter**.
   If you want to change the field's value, double-click the **Default value** cell, type a new value, and press **Enter**.
   If you want to change the field's constraint, double-click the **Constraint** cell, type a constraint, and press **Enter**.
5. Click twice the **Type** cell in the new field, and choose one of the following format types from the list box:
   - **String**
   - **Number**
   - **Event**
   - **Action**
6. Click twice the **Target** cell in the new field, and choose one of the following targets from the list box:
   - **All**
   - **ATA GREX**
   - **ActiveCGM**
   - **General**
   - **InteractiveSVG**
   - **S1000D issue 4.0**
   - **S1000D issue 5.0**
   - **S1000D issue 6.0**
   - **WebCGM**
7. In the **Add field to** area, enable one or both of the following check boxes:
   - **Application defaults** — stores the new field in the application
   - **Document defaults** — stores the new field in the current document

You can also use this procedure to change the settings of an existing data field.

You can also

Add a child data field to an existing field	Select the data field to which you want to add a child, and click **New child field**. The field you choose as a parent field must support child fields.
Change the format of a data field	Select the data field, and click **Change** in the **Format** area. In the **Format definition** dialog box, enable the option beside the format type you want to use, and choose a format from the **Format type** list.

You can also

Create a custom format for a data field	Select the data field, and click **Change** in the **Format** area. In the **Format definition** dialog box, enable the option beside the format type you want to create. Type the format in the **Create** box, and press **Enter**.
Delete a data field	Choose the name of the data field from the list. To choose multiple fields, hold down **Ctrl**, and click the names in the list. Click **Delete field(s)**.

Add, edit, and manage object data

Corel DESIGNER offers a number of templates that you can use to create your project database. For example, the ActiveCGM and WebCGM templates provide common ActiveCGM, WebCGM, and WebCGM S1000D fields, while the InteractiveSVG template provides fields for creating interactive effects. For more information, see "Apply CGM data to objects" on page 451 and "Apply InteractiveSVG data to objects" on page 456. You can also create custom data fields if required. For more information, see "Add, edit, and manage data fields" on page 447.

After choosing a template and creating the data fields you need, you can start assigning data to the objects in your drawing. The data fields that you apply to objects are stored in the project database.

You can use one object's data entries to update another object's data entries. This function does not replace an object's data entries; rather, it appends fields and data where appropriate.

To choose a database template

- In the **Object Data** docker (**Window** ▸ **Object Data**), choose one of the following templates from the list box:
  - **All**
  - **ATA GREX**
  - **ActiveCGM**
  - **General**
  - **InteractiveSVG**
  - **S1000D issue 4.0**
  - **S1000D issue 5.0**
  - **S1000D issue 6.0**
  - **WebCGM**

You can also view all existing database entries by choosing **All** from the list box.

To add or edit data for an object

1. Select the object using the **Pick** tool .
2. In the **Object Data** docker (**Window** ▸ **Object Data**), enable the check box beside the data field that you want to assign. The following icons indicate the field type:
   - **Text**
   - **Number**

- Action
- Event

3 Click twice in the **Value** column, type text for the field, and press **Enter**.

4 Double-click in the **Constraint** column for the field, and specify a constraint value in the **Object data field editor** dialog box.

5 Repeat steps 2 to 4 to add data to other fields.

You can also

Display or hide action and event fields	Click the **Show/hide behaviors** button .
Display or hide text and number fields	Click the **Show/hide data** button .
Display active fields only	Click the **Show active fields only** button .
Display or hide hotspots	Click the **Show/hide hotspots** button
Copy data from an object to the selected object	Click the **Copy data from** button , and click the object from which you want to copy data.
Clear all fields	Click the **Clear all fields** button .

To add or edit data for multiple objects

1 Select the objects using the **Pick** tool .

2 In the **Object Data** docker (**Window** ▶ **Object Data**), click the **Open spreadsheet** button .

3 In the **Object Data Manager** window, click a cell, and type the appropriate data.

4 Press **Enter** to assign the entry to the cell, the fields, and the objects.

View and print object data

The **Object Data Manager**, which is accessible from the **Object Data** docker, provides the commands and functions you need to view the data you've assigned to one or multiple objects in a drawing. While the **Object Data Manager** can be used to view and edit data associated with a single object, its main purpose is to help you view and manage large amounts of data associated with multiple objects contained in various groups.

You can change how object data is displayed:

- You can filter object data by choosing one of the available templates. For example, you can display only WebCGM or InteractiveSVG fields.
- You can set the number of nested group levels to show.
- You can display individual group subtotals for fields shared by multiple groups. Use this command when more than one group of objects is displayed in a data sheet. This command applies only to fields with numeric formats.
- To create a visible distinction between groups in a column, you can place a two-space indent before data relating to objects in groups.
- You can have the **Object Data Manager** automatically total the values in the selected column. The total is displayed at the bottom of the column.

The **Object Data Manager** gives you access to all of the application’s printing capabilities, so you can print quickly or print using specific settings.

To view and print an object data summary

1 Select the object or objects using the **Pick** tool .

If you want to view the object data summary for the entire document, click **Edit** ▶ **Select all** ▶ **Objects**.

2 In the **Object Data** docker (**Window** ▶ **Object Data**), click the **Open spreadsheet** button .

The object data summary is displayed in the **Object Data Manager** window.

3 Perform a task from the following table.

To	Do the following
Filter object data	Choose a template from the **Filter Object Data** list box.
Set the number of nested group levels to display	Type a value in the **Show levels** box.
Display or hide group subtotals	Right-click the column title, and click **Summarize Groups**. A check mark beside the **Summarize Groups** command indicates that the group subtotals are displayed.
Indent or align groups in a column	Right-click the column title, and click **Show Hierarchy**. A check mark beside the **Show Hierarchy** command indicates that the nested groups in a column are indented.
Display or hide the sum of values in a column	Right-click the column title, and click **Show Totals**. A check mark beside the **Show Totals** command indicates that the sum of the values in a column are displayed.
Print the object data summary	Click the **Print** button . Choose a printer from the **Printer** list box. Type a number in the **Number of copies** box. For more information about the printing capabilities of Corel DESIGNER, see “Print basics” on page 887. **Tip:** To set page margins and exclude gridlines, column headers, or row headers, click the **Page Setup** button, and choose the settings you want in the **Page Setup** dialog box.

Apply CGM data to objects

This section provides a sample of the CGM data that you can apply to objects. It is divided into three parts:

- “Sample of WebCGM commands” (page 452)
- “Sample of ActiveCGM commands” (page 454)
- “Sample of WebCGM S1000D commands” (page 455)

When you choose an event as the type, only one or more Active CGM commands can function as the value.

When you choose an action as the type, any of the following can function as the value:

- one or more ActiveCGM commands
- BasicScript® subroutine name
- operating system command
- external application

Sample of WebCGM commands

`apsname`

- **Type:** text
- **Description:** Names the object or group to make it searchable or to be the target of a hyperlink in CGM viewers. Exported as the **`name`** attribute of its associated CGM application structure.
- **Value:** entered by user input
  Example: **`“Corel Designer Group”`**
- **Constraint:** none

`button1press`

- **Type:** event
- **Description:** Triggers when you click any of the members of the group.
- **Value:** **`WebCGM_button1press`**, or any of the WebCGM actions
- **Constraint:** none

`content`

- **Type:** text
- **Description:** Allows you to declare the first priority when searching the text content of a ‘para’ APS.
- **Value:** none
- **Constraint:** none

`cursorenter`

- **Type:** event
- **Description:** Triggers when the pointer moves within two pixels of any of the members of the group.
- **Value:** **`WebCGM_cursorenter`**, or any of the WebCGM actions
- **Constraint:** none

`cursorexit`

- **Type:** event
- **Description:** Triggers when the pointer moves off all members of the group.
- **Value:** **`WebCGM_cursorexit`**, or any of the WebCGM actions.
- **Constraint:** none

`hover`

- **Type:** event
- **Description:** Triggers when the pointer moves over any member of the group.
- **Value:** any of the WebCGM actions
- **Constraint:** none

`linkuri`

- **Type:** action
- **Description:** Loads a file in the target window as specified by the URI.
- **Value:** either one or three strings entered by user input

- If it is one string, it will represent the URI.
  Example: **`“http://www.corel.com”`**
- If it is three strings, the first string is the URI, the second is the empty string, and the third is the target frame.
  Example: **`“http://www.corel.com” “” “_blank”`**
  The target frames are as follows:
    - **`_blank`** — viewer loads the content in a new window
    - **`_self`** — viewer loads the content in the same window
    - **`_parent`** — viewer loads the content in the immediate frameset parent of the active window
    - **`_top`** — viewer loads the content in the full original window

- **Constraint:** none

`Name`

- **Type:** text
- **Description:** Provides the object or group label shown in the **Objects** docker. Exported as foreign metadata in the XML companion file, under the **`corel:Name`** attribute.
- **Value:** entered by user input
  Example: **`“Corel Designer Group”`**
- **Constraint:** none

`region`

- **Type:** text
- **Description:** Provides an optional spatial region, associated with a graphic object, allowing the user to pick operations for the object. Simple regions of type rectangle, ellipse, polygon, and continuous polybezier can be defined.
  - For a rectangle, two corner points of the viewport are provided, as in (x1,y1) (x2,y2).
    Example: **`-820084 215104 342822 867138`**
  - For an ellipse, three points are provided. The first point specifies the center of the ellipse, while the remaining two points specify the CDP points, as in (x1,y1) (x2,y2) (x3,y3).
    Example: **`-275602 514233 -786474 514233 -275602 282324`**
  - For a polygon, points are provided where n is the number of vertices in the polygon using the formula n*(x.y).
  - For a polybezier, points are provided where n is the number of contiguous cubic segments using the formula 3n+1(x,y).
    Example (polybezier with three vertices): **`235270 712532 -235270 712532 342822 87386 342822 87386 342822 87386 -235270 87386 -235270 87386 -235270 87386 -235270 712532 -235270 712532`**
- **Value:** none
- **Constraint:** none

`screentip`

- **Type:** text
- **Description:** Causes the value to be displayed as a screen-tip when the pointer is positioned over the group.
- **Value:** entered by user input as a single string that is associated with a graphic object or a group
  Example: **`“This is a screentip”`**
- **Constraint:** none

`viewcontext`

- **Type:** number
- **Description:** Lets you specify the initial view of an object when you position the pointer over the graphic object that contains this attribute.

  The value of the viewcontext specifies the two corner points of the viewport rectangle as (x1,y1) (x2,y2), where x1, y1 is the top-right point of the viewport rectangle and x2, y2 is the bottom-left point of the viewport rectangle.
  Example: **`-925688030 586990613 -799207691 509452731`**
- **Value:** entered by user input
- **Constraint:** none

`WebCGM_button1press`

- **Type:** action
- **Description:** Erases all usertip message boxes in the target window.
  Example: **`‘eraseusertip;execute -extension “linkuri”’`**
- **Value:** **`eraseusertip;execute -ext`**
- **Constraint:** none

`WebCGM_cursorenter`

- **Type:** action
- **Description:** Displays the specified usertip.
  Example: **`‘displayusertip -tip “<This is a screentip>”’`**
- **Value:** **`displayusertip -tip`**
- **Constraint:** none

`WebCGM_cursorexit`

- **Type:** action
- **Description:** Erases all usertip message boxes in the target window.
- **Value:** **`eraseusertip`**
- **Constraint:** none

Sample of ActiveCGM commands

`@ML_button1press`

- **Type:** event
- **Description:** Makes the group visible.
- **Value:** **`@ML_ToVisible`**
- **Constraint:** none

`@ML_button1release`

- **Type:** event
- **Description:** Makes the group invisible.
- **Value:** **`@ML_ToInvisible`**
- **Constraint:** none

`@ML_cursorenter`

- **Type:** event
- **Description:** Changes the group color to red.
- **Value:** **`@ML_ToRed`**
- **Constraint:** none

`@ML_cursorexit`

- **Type:** event
- **Description:** Changes the group color to its original color.
- **Value:** **`@ML_ToNative`**
- **Constraint:** none

`@ML_ToInvisible`

- **Type:** action
- **Description:** Makes the group invisible.
- **Value:** **`changegroup -vis off`**
- **Constraint:** fixed

`@ML_ToNative`

- **Type:** action
- **Description:** Changes the group color to its original color.

- **Value:** **`changegroup -co native`**
- **Constraint:** fixed

`@ML_ToRed`

- **Type:** action
- **Description:** Changes the group color to red.
- **Value:** **`changegroup -co red`**
- **Constraint:** fixed

`@ML_ToVisible`

- **Type:** action
- **Description:** Makes the group visible.
- **Value:** **`changegroup -vis on`**
- **Constraint:** fixed

`button1press`

- **Type:** event
- **Description:** Triggers when you click any of the members of the group.
- **Value:** **`PressButton1`**, or any of the WebCGM or ActiveCGM actions
- **Constraint:** none

`button1release`

- **Type:** event
- **Description:** Triggers when you release the left mouse button while the pointer is positioned over any of the members of the group.
- **Value:** **`ReleaseButton1`**, or any of the WebCGM or ActiveCGM actions
- **Constraint:** none

`cursorenter`

- **Type:** event
- **Description:** Triggers when the pointer moves within two pixels of any of the members of the group.
- **Value:** **`ToRed`**, or any of the WebCGM or ActiveCGM actions
- **Constraint:** none

`cursorexit`

- **Type:** event
- **Description:** Triggers when the pointer moves off all members of the group.
- **Value:** **`ToNative`**, or any of the WebCGM or ActiveCGM actions
- **Constraint:** none

`description`

- **Type:** text
- **Description:** This behavior is undefined.
- **Value:** entered by user input
  Example: **`“product description”`**
- **Constraint:** fixed

Sample of WebCGM S1000D commands

`desc`

- **Type:** text
- **Description:** This behavior is undefined.
- **Value:** entered by user input
  Example: **`“product description”`**
- **Constraint:** fixed

`linkuri`

- **Type:** action
- **Description:** Loads a file in the target window as specified by the URI.
- **Value:** either one or three strings entered by user input
  - If it is one string, it will represent the URI.
    Example: **`“http://www.corel.com”`**
  - If it is three strings, the first string is the URI, the second is the empty string, and the third is the target frame.
    Example: **`“http://www.corel.com” “” “_blank”`**
    The target frames are as follows:
    - **`_blank`** — viewer loads the content in a new window
    - **`_self`** — viewer loads the content in the same window
    - **`_parent`** — viewer loads the content in the immediate frameset parent of the active window
    - **`_top`** — viewer loads the content in the full original window
- **Constraint:** none

`region`

- **Type:** text
- **Description:** Provides an optional spatial region, associated with a graphic object, allowing the user to pick operations for the object. Simple regions of type rectangle, ellipse, polygon, and continuous polybezier can be defined.
  - For a rectangle, two corner points of the viewport are provided, as in (x1,y1) (x2,y2).
    Example: **`-820084 215104 342822 867138`**
  - For an ellipse, three points are provided. The first point specifies the center of the ellipse, while the remaining two points specify the CDP points, as in (x1,y1) (x2,y2) (x3,y3).
    Example: **`-275602 514233 -786474 514233 -275602 282324`**
  - For a polygon, points are provided where n is the number of vertices in the polygon using the formula n*(x.y).
  - For a polybezier, points are provided where n is the number of contiguous cubic segments using the formula 3n+1(x,y).
    Example (polybezier with three vertices): **`235270 712532 -235270 712532 342822 87386 342822 87386 342822 87386 -235270 87386 -235270 87386 -235270 87386 -235270 712532 -235270 712532`**

`screentip`

- **Type:** text
- **Description:** Causes the value to be displayed as a screen-tip when the pointer is positioned over the group.
- **Value:** entered by user input as a single string that is associated with a graphic object or a group
  Example: **`“This is a screentip”`**
- **Constraint:** none

`viewcontext`

- **Type:** number
- **Description:** Lets you specify the initial view of an object when you position the pointer over the graphic object that contains this attribute.

  The value of the viewcontext specifies the two corner points of the viewport rectangle as (x1,y1) (x2,y2), where x1, y1 is the top-right point of the viewport rectangle and x2, y2 is the bottom-left point of the viewport rectangle.
  Example: **`-925688030 586990613 -799207691 509452731`**
- **Value:** entered by user input
- **Constraint:** none

Apply InteractiveSVG data to objects

You can create interactive effects in SVG files that you export from Corel DESIGNER by assigning **interactive-ids** to objects and specifying one or more object behaviors. For example, when you hover over an object, it can change its fill, outline color, outline width, or transparency. You can also hide and show objects to create alternative views in the exported SVG file.

Applying InteractiveSVG data can help you create online spare parts pages. For more information, see "Create interactive SVG graphics for online spare parts pages" on page 939.

InteractiveSVG data can't be applied to groups of objects, objects that use thick and thin lines, and projected shapes such as threads, wells, cylinders, and prisms.

To apply InteractiveSVG data to an object

1. Do one of the following:
   - Select an object or a callout.
   - Select a table row or column by dragging across the cells with the **Table** tool.
   - Select a table cell in the **Objects** docker (**Window** ▶ **Objects**).
2. In the **Object Data** docker (**Window** ▶ **Object Data**), choose **InteractiveSVG** from the list box.

   If you don't see any object data in the **Object Data** docker, click the **Show/Hide Data** button and the **Show Active Fields Only** button.
3. To apply an interactive-id, enable the **interactive-id** check box. Select the entire row, click in the **Value** column, and enter a text value.

   If multiple objects share the same interactive-id, they all change when you interact with one of the objects. For example, when a callout and a table cell share the same interactive-id and you point to the callout in the SVG file, both the callout and the table cell will change.
4. Perform at least one task from the following table.

To	Do the following
Specify an object's fill color on mouseover in the exported file	Enable the **mouseover-fill** check box. Click twice in the **Value** column, and type the hex (hexadecimal) number of the color (for example, #FF7700). **Note**: • If an object cannot be filled, no effect is applied.
Specify an object's outline color on mouseover in the exported file	Enable the **mouseover-outline-color** check box. Click twice in the **Value** column, and type the hex (hexadecimal) number of the color (for example, #FF7700). **Note**: • If the object does not have an outline, no effect is applied.
Change an object's outline width on mouseover in the exported file	Enable the **mouseover-outline-width** check box. Click twice in the **Value** column, and type a value. **Note**: • **Mouseover-outline-width** corresponds to **stroke-width** in the SVG specification so you can enter any valid SVG stroke-width value. For more information, see https://www.w3.org/TR/SVG11/painting.html#StrokeWidthProperty.
Change the object's transparency on mouseover in the exported file	Enable the **mouseover-transparency** check box. Click twice in the

To	Do the following
	Value column, and type a value from **0** to **100**. **Notes**: • A value of 0 doesn’t change the transparency of the object; a value of 100 makes the object fully transparent. • Higher transparency values are useful when you want to show what is underneath the object in the exported SVG file.
Hide or show an object on mouseover in the exported SVG file	Enable the **mouseover-visibility** check box. In the **Value** column, click twice, and type **show** or **hide**. **Notes**: • If an object is already visible, **show** will have no effect in the exported file. • **Hide** makes any mouseover fill, outline color, outline width, and transparency values irrelevant because the object is hidden from view altogether.

For interactive effects to work in the exported SVG file, you must enable the **Use Object Data** check box in the **SVG Export** dialog box. For information about how to export a drawing to SVG, see “To export a Scalable Vector Graphics file” on page 996.

Name, **Cost**, and **Comments** are data fields that are automatically generated by Corel DESIGNER.

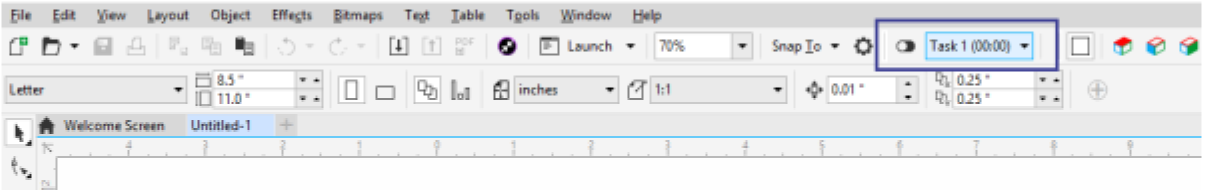
The **apsid** and **apsname** data fields are related to hotspots.

Track project time

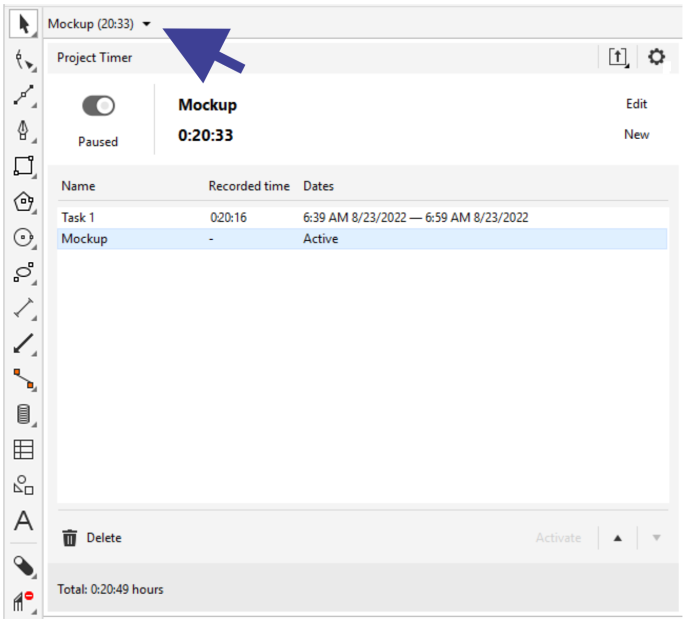
The Project Timer (**View** ▸ **Toolbars** ▸ **Project Timer)** lets you track the time spent on a project with ease. To fine-tune the tracking records, you can add tasks and track the time spent on each task. You can give a task a meaningful name, and you can edit a task log by resetting the counter or specifying the task duration and start and finish date.

Tracking information is saved with the document and is easily accessible. In addition, you can save the tracking records as Comma-Separated Values (CSV) or text (TXT) files that can be opened and formatted in a spreadsheet application to create time sheet reports.

Additional settings are available to help you customize Project Timer to match your workflow. You can set automation preferences, specify whether and how to track inactivity, and simplify the Project Timer toolbar even more by hiding UI elements.



The Project Timer toolbar appears next to the standard toolbar.



Name	Recorded time	Dates
Task 1	0:20:16	6:39 AM 8/23/2022 — 6:59 AM 8/23/2022
Mockup	-	Active

The arrow on the Project Timer toolbar lets you show and hide the Project Timer panel, where you can add and edit tasks and access various settings.

To track time spent on a project

1. Open or start the project that you want to track.
2. Click the **Track/Pause/Off** button ○ on the **Project Timer** toolbar.

   If the **Project Timer** toolbar is not displayed, click **View** ▶ **Toolbars** ▶ **Project Timer**.
3. Start working on the project.

   The **Track/Pause/Off** button on the toolbar shows you if a task is being tracked. This button has the following states:
   - ○ — shows that tracking is off
   - ● — shows that the active task is being tracked
   - ◐ — shows that tracking for the active task has been suspended temporarily, and Project Timer is not recording the time at present.

     Depending on Project Timer settings, this may happen when the Project Timer panel is open, or another document is in focus. For more information about settings, see "To adjust Project Timer settings" on page 461.

To add, activate, delete, modify, or move a task

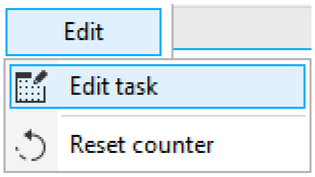
- Click the drop-down arrow on the **Project Timer** toolbar, and in the **Project Timer** panel, perform any of the tasks from the following table. When you are finished, click outside the **Project Timer** panel to hide it.

To	Do the following
Add a task	Click **New**.
Change the task that is being tracked	Choose the task that you want to track from the task list, and click **Activate**. The task list shows the task as **Active** to indicate that this is now the task that you are tracking.

To	Do the following
	You can also double-click a task to activate it.
Delete a task	Select the task, and click **Delete**. You can also delete the selected task by pressing the **Delete** key.
Rename a task	Click the task name twice in the task list, and type a new name.
Change the task duration	Click the **Recorded time** field twice, and specify the amount of time you want. Notes: From the task list, you can modify only the duration of a task that is not active (not being tracked). To modify the active task, you must use the **Edit Active Task** dialog box. For more information, see "To edit the active task" on page 460. Changing the task duration does not update the start and finish time and dates.
Change the start and finish time and dates	Click twice the **Dates** field of the task, and specify the start and finish time and dates you want. Notes: From the task list, you can modify only the start and finish time and date of a task that is not active. To modify the active task, you must use the **Edit Active Task** dialog box. Changing the task start and finish time and dates does not update the task duration.
Move the selected task up or down the list	Select a task, and click the **Up** ▲ or **Down** ▼ button.

To edit the active task

You can reset the timer for the active task. You can also change the task start or finish time and date, or you can change the task duration.



1 Click the drop-down arrow on the **Project Timer** toolbar.
2 Click **Edit**, and perform a task from the following table.

To	Do the following
Reset the timer for the active task to 0	Click **Reset counter**.
Modify task information	Click **Edit task**, and do any of the following: - Type a new task name in the **Name** box.

To	Do the following
	• Type values in the **Recorded time** boxes to specify the total time spent on the task. The first box shows hours, the second one — minutes, and the third one — seconds. • Specify the task start and finish time and date in the **Start** and **Finish** boxes. The recorded time for task duration is not linked to the start and finish time and dates. Changing the value in the **Recorded time** box does not update the **Start** and **Finish** boxes, and vice versa.

To create a time sheet report

You can save the tracking information as a CSV or TXT file, and you can then open and format the file in Microsoft Excel or other spreadsheet applications.

1 Click the drop-down arrow on the **Project Timer** toolbar.

2 Click the **Export options** button ⇧, and click one of the following commands:

- **Export to CSV** — to save the time sheet as a CSV file. CSV files preserve the information in a table-structured format similar to spreadsheets. Unlike spreadsheets, they can contain only one sheet and do not support formatting options and formulas. The CSV files exported from Project Timer use commas as field separators.
- **Export to TXT (Comma separated)** — to save the time sheet as a TXT file that uses commas as field separators

3 In the **Save As** dialog box, locate the folder where you want to save the file, and type a filename.

4 Open and format the file in a spreadsheet application.

To adjust Project Timer settings

With the help of the **Project Timer Settings** dialog box, you can set Project Timer to start or pause tracking automatically in response to specific actions or changes. In addition, inactivity settings help you decide how to treat periods of time when the project is open but there are no recorded document changes. For example, you can set Project Timer to display a prompt or pause tracking after a specified time of inactivity. You can also customize the Project Timer toolbar by displaying and hiding controls.

1 Click the drop-down arrow on the **Project Timer** toolbar to show the **Project Timer** panel.

2 Click the **Project Timer options** button ⚙, and click **Settings**. The **Project Timer Settings** dialog box appears.

3 In the **Project Timer Settings** dialog box, perform a task from the following table.

To	Do the following
Set Project Timer to start tracking automatically upon performing a specific action	In the **Automation** area, enable any of the following check boxes below **Start recording when**: • **Document is opened** • **New document is created** • **Task is activated**
Set inactivity preferences	In the **Inactivity detection** area, choose one of the following options from the **On inactivity** list box: • **Prompt** — to display a prompt after a specified time of inactivity • **Pause timer** — to pause recording after the specified time of inactivity and resume tracking when you continue working on the document • **Always track** — to ignore inactivity and record all time as work

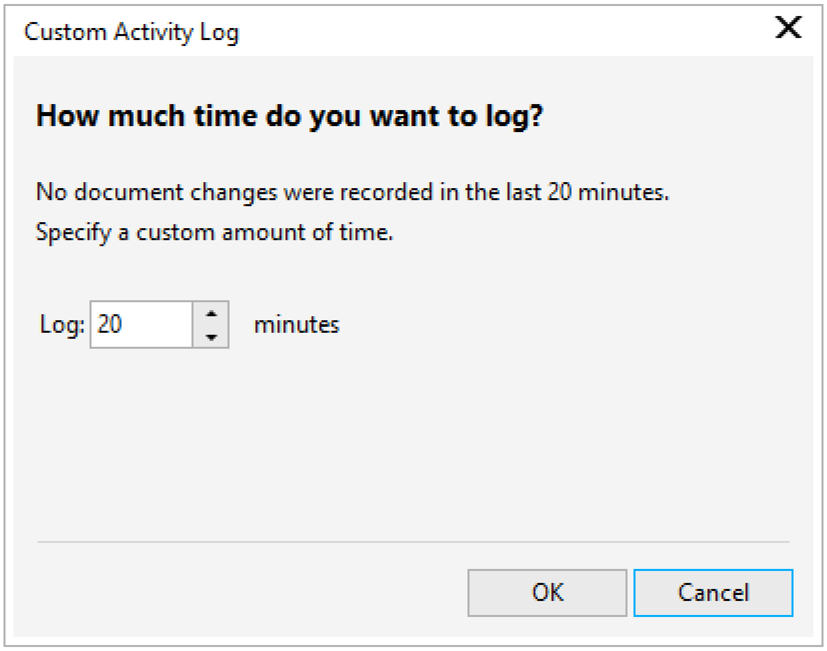
To	Do the following
Specify how long after inactivity to pause the timer or display a prompt	In the **Inactivity tolerance** box, type a value.
Pause tracking automatically in certain circumstances	Enable any of the following check boxes below **Pause recording when**: • **CorelDRAW is minimized and out of focus** • **Another document is in focus** • **Project Timer panel is open** Recording resumes when you continue working on the document.
Customize the Project Timer toolbar	Enable or disable any of the following check boxes in the **Toolbar appearance** area: • **Track/Pause/Off button** — to show or hide the **Track/Pause/Off** button • **Task name** — to show or hide the name of the task that is being tracked • **Timer** — to show or hide the timer displaying the current task duration

To respond to the Inactivity prompt

If no changes are made to the document for some time, by default Project Timer prompts you to decide how to track this time of inactivity. The prompt is displayed as soon as the inactivity tolerance time elapses.

- In the **Inactivity Detected** dialog box, click one of the following buttons:
  - **Discard** — to delete the entire period of inactivity from the tracking record
  - **Track as work** — to record the period of inactivity as work time. This option is useful to track time spent on tasks related to the project but not performed in Corel DESIGNER. For example, you may have done research on the project or discussed it at length with a client over the phone. Hence, you want to track this time even though you did not make any changes to the project itself.
  - **Custom** — to log a custom amount of time. In the **Custom Activity Log** dialog box, specify the amount of time (in minutes) that you want to be tracked as work. For example, you may have been away from your desk for an hour. If you worked for 20 minutes during that hour on project-related tasks, you can choose to log only 20 minutes. The remaining 40 minutes will be discarded.

  If you want Project Timer to remember your choice and apply it all future inactivity, enable the **Remember and don’t ask again** check box before clicking a button in the dialog box. This action suppresses all inactivity prompts. To start displaying prompts again, you must change the inactivity preferences in the **Project Timer Settings** dialog box. In the **Inactivity detection** area, choose **Prompt** from the **On inactivity** list box.


Custom Activity Log

How much time do you want to log?

No document changes were recorded in the last 20 minutes.
Specify a custom amount of time.

Log: 20 minutes

OK
Cancel

The Custom Activity Log dialog box

Color and fills

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Color

Corel DESIGNER lets you choose and create colors by using a wide variety of industry-standard color palettes, color models, and color mixers. You can store frequently used colors for future use by using the Document palette or creating and editing custom color palettes.

You can customize how a color palette appears on your screen by changing the size of swatches, the number of rows, and other properties.

You can also create color styles.

This section contains the following topics:

- “Color models” (page 467)
- “Color depth” (page 469)
- “Choose colors” (page 470)
- “Find and replace colors” (page 475)
- “Document palette” (page 476)
- “Create and edit color palettes” (page 479)
- “Organize and show color palettes” (page 481)
- “Show or hide color palettes” (page 482)
- “Set color palette properties” (page 484)

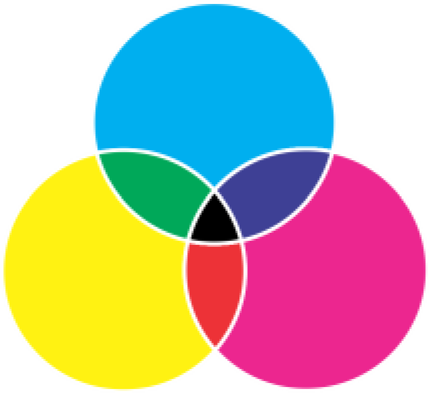
Color models

Color models provide a precise method for defining colors, each model defining colors through the use of specific color components. There is a range of color models to choose from when creating graphics.

CMYK color model

The CMYK color model, which is used in printing, uses the components cyan (C), magenta (M), yellow (Y), and black (K) to define color. Values for these components range from 0 to 100 and represent percentages.

In subtractive color models, such as CMYK, color (that is, ink) is added to a surface, such as white paper. The color then “subtracts” brightness from the surface. When the value of each color component (C,M,Y) is 100, the resulting color is black. When the value of each component is 0, no color is added to the surface, so the surface itself is revealed — in this case, the white paper. Black (K) is included in the color model for printing purposes because black ink is more neutral and darker than blending equal amounts of cyan, magenta, and yellow. Black ink produces sharper results, especially for printed text. In addition, black ink is usually less expensive than using colored ink.

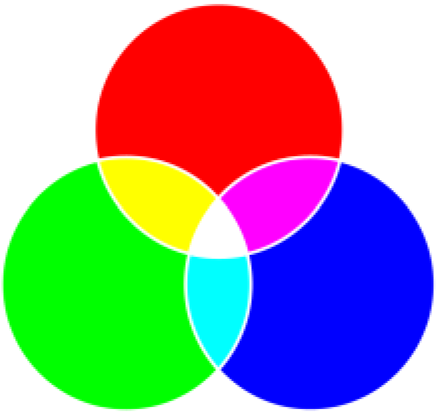


Black is the result of combining the three CMY colors at their highest intensities.

RGB color model

The RGB color model uses the components red (R), green (G), and blue (B) to define the amounts of red, green, and blue light in a given color. In a 24-bit image, each component is expressed as a number from 0 to 255. In an image with a higher bit rate, such as a 48-bit image, the value range is greater. The combination of these components defines a single color.

In additive color models, such as RGB, color is produced from transmitted light. RGB is therefore used on monitors, where red, blue, and green lights are blended in various ways to reproduce a wide range of colors. When red, blue, and green lights are combined at their maximum intensities, the eye perceives the resulting color as white. In theory, the colors are still red, green, and blue, but the pixels on a monitor are too close together for the eye to differentiate the three colors. When the value of each component is 0, which signifies an absence of light, the eye perceives the color as black.



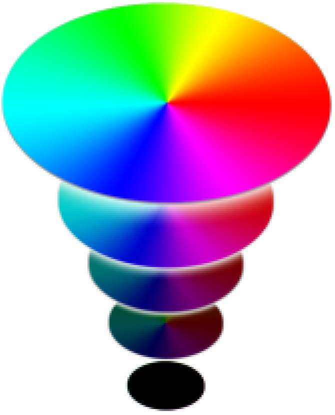
White is the result of combining the three RGB colors at their maximum intensities.

RGB is the most commonly used color model, because it allows a broad range of colors to be stored and displayed.

HSB color model

The HSB color model uses hue (H), saturation (S), and brightness (B) as components for defining color. HSB is also known as HSV (with the components hue, saturation, and value). Hue describes the pigment of a color and is expressed in degrees to represent the location on the standard color wheel. For example, red is 0 degrees, yellow is 60 degrees, green is 120 degrees, cyan is 180 degrees, blue is 240 degrees, and magenta is 300 degrees.

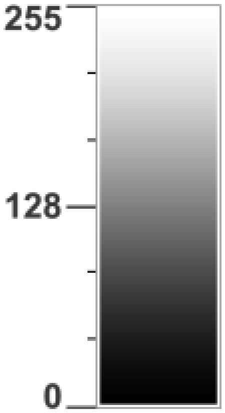
Saturation describes the vividness or dullness of a color. Values of saturation range from 0 to 100 and represent percentages (the higher the value, the more vivid the color). Brightness describes the amount of white in the color. Like saturation values, brightness values range from 0 to 100 and represent percentages (the higher the value, the brighter the color).



HSB color model

Grayscale color model

The grayscale color model defines color by using only one component, lightness, which is measured in values ranging from 0 to 255. Each grayscale color has equal values of the red, green, and blue components of the RGB color model. Changing a color photo to grayscale creates a black-and-white photo.



Grayscale color model

Color depth

Color depth refers to the maximum number of colors an image can contain. Color depth is determined by the bit depth of an image (the number of binary bits that define the shade or color of each pixel in a bitmap). For example, a pixel with a bit depth of 1 can have two values: black and white. The greater the bit depth, the more colors an image can contain, and the more accurate the color representation is. For example, an 8-bit GIF image can contain up to 256 colors, but a 24-bit JPEG image can contain approximately 16 million colors.

Usually, RGB, grayscale, and CMYK images contain 8 bits of data per color channel. That is why an RGB image is often referred to as 24-bit RGB (8 bits x 3 channels), a grayscale image is referred to as 8-bit grayscale (8 bits x channel), and a CMYK image is referred to as 32-bit CMYK (8 bits x 4 channels).

Regardless of how many colors an image contains, the image displayed onscreen is limited to the highest number of colors supported by the monitor on which it is viewed. For example, an 8-bit monitor can display only up to 256 colors in a 24-bit image.

Choose colors

You can choose fill and outline colors by selecting a color from the Document palette, custom color palettes, palettes from the Palette libraries, or color viewers. When you want to use a color that already exists in an object or document, you can sample the color by using the **Color eyedropper** tool to achieve an exact match.

For information about applying the colors you choose, see "Uniform fills" on page 488 and "Format lines and outlines" on page 205. For information about saving colors for future use, see "Color styles" on page 773.

Default color palette

A color palette is a collection of color swatches. In some programs, color palettes are known as "swatch palettes."

In Corel DESIGNER, the default color palette is based on the primary color mode of the document. For example, if the document's primary color model is RGB, the default color palette is also RGB. For more information, see "Color models" on page 467. You choose the default color model when you create a new drawing. You can open and use additional color palettes at any time.

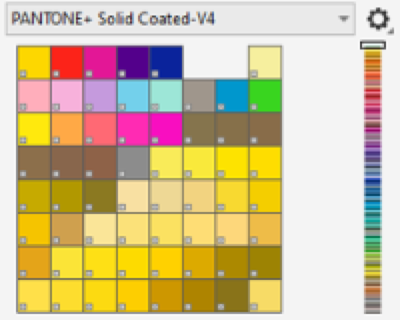
You can choose both fill and outline colors by using the default color palette. The selected fill and outline colors appear in the color swatches on the status bar.

Document palette

When you create a new drawing, the application automatically generates an empty palette, called the Document palette. It helps you keep track of the colors that you use by storing them with your document for future use. For more information, see "Document palette" on page 476.

Palette libraries and custom color palettes

The color palettes that are found in the Palette libraries cannot be edited directly. Some of them are provided by third-party manufacturers, for example PANTONE, HKS Colors, and TRUMATCH. It may be useful to have on hand a manufacturer's swatch book, which is a collection of color samples that shows exactly what each color looks like when printed.



The PANTONE solid coated palette is an example of a color palette from the Palette libraries.

Some palettes found in the Palette libraries — PANTONE, HKS Colors, TOYO, DIC, Focoltone, and SpectraMaster — are collections of spot colors. If you create color separations when you print, each spot color requires a separate printing plate, which can significantly affect the cost of the printing job. If you want to use color separations but would like to avoid using spot colors, you can convert the spot colors to process colors when printing. For more information, see "Color separations" on page 919.

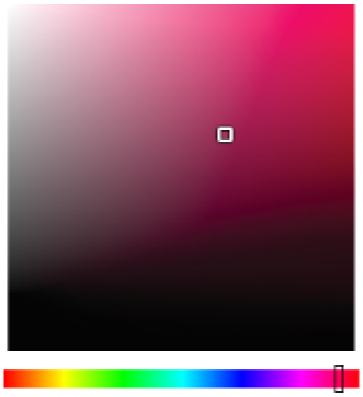
Custom color palettes can include colors from any color model, including palettes from the Palette libraries, such as a spot color palette. You can save a custom color palette for future use. For more information about working with custom color palettes, see "Create and edit color palettes" on page 479 and "Organize and show color palettes" on page 481.

Sampling colors

When you want to use a color that already exists in a drawing, palette, or on your desktop, you can sample the color to achieve an exact match. By default, you sample a single pixel from the drawing window.

Color viewers

Color viewers provide a representation of a range of colors by using either one-dimensional or three-dimensional shapes. The default color viewer is based on the HSB color model, but you can use this viewer to choose CMYK, CMY, or RGB colors. For information about color models, see "Color models" on page 467.



An example of a color viewer

Choosing web colors

You can use web colors when you design documents that will be published to the web. With Corel DESIGNER, you can define web colors by using RGB hexadecimal values (for example, #aa003f).

Out-of-gamut colors

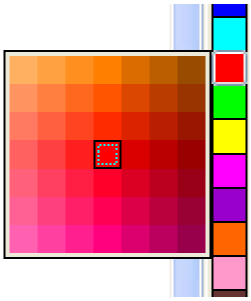
If you choose a color that is out of the printer's gamut, Corel DESIGNER allows you to replace it with a similar color that is in the printer's gamut.

To choose a color by using the default color palette

To	Do the following
Choose a fill color for a selected object	Click a color swatch.
Choose an outline color for a selected object	Right-click a color swatch.
Choose from different shades of a color	Click and hold a color swatch to display a pop-up color picker, and then click a color.
View more colors on the default color palette	Click the scroll arrows at the top and bottom of the color palette.

You can display color values by pointing to a swatch.

To display color names instead of color values, click the **Options** flyout button ▶ at the top of the default palette, and click **Show color names**. This action undocks the default color palette and displays the color names.



An example of a pop-up color palette

To choose a color by using a color palette

1. Select an object.
2. Double-click the **Fill** button on the status bar.In the **Edit fill** dialog box, click the **Uniform fill** button.
3. Enable the **Color palettes** option.
4. Choose a color palette from the **Palette** list box.
5. Move the color slider to set the range of colors displayed in the color selection area.
6. Click a color in the color selection area.

Each spot color swatch on a color palette is marked with a small white square.

If you choose a color that is out of the printer's gamut, Corel DESIGNER allows you to replace it with a similar color that is in the printer's gamut. For more information, see "To replace an out-of-gamut color with a reproducible color" on page 475. For information about color correction, see "Color management" on page 515.

You should use the same color model for all colors in a drawing; the colors will be consistent and you will be able to predict the colors of the final output more accurately.

You can also access color palettes in the **Color** docker by clicking the **Show color palettes** button and choosing a palette from the list box. If the **Color** docker is not open, click **Window** ▸ **Color**.

To choose a fill color by using a color viewer

1. Select an object.
2. Double-click the **Fill** button on the status bar.
3. In the **Edit fill** dialog box, click the **Uniform fill** button.
4. Enable the **Color viewers** option.
5. Choose a color model from the **Color model** list box.
6. Choose a color viewer from the **Color viewers** list box.
7. Move the color slider.
8. Click a color in the color selection area.

You can also	
Sample a color from the drawing or desktop	Click the **Eyedropper** button, and click the drawing or desktop.
Swap the reference color (original color of the selected object) with the new color	Click the **Swap colors** button.

If you choose a color that is out of the printer's gamut, Corel DESIGNER allows you to replace it with a similar color that is in the printer's gamut. For more information, see "To replace an out-of-gamut color with a reproducible color" on page 475. For information about color correction, see "Color management" on page 515.

You should use the same color model for all colors in a drawing; the colors will be consistent and you will be able to predict the colors of the final output more accurately. It is preferable to use the same color model in your drawing that you will be using for the final output.

You can also access color models in the **Color** docker by clicking the **Show color viewers** button and choosing a color model from the list box. If the **Color** docker is not open, click **Window** ▸ **Color**.

To sample a color

1 In the toolbox, click the **Color eyedropper** tool.

2 On the property bar, click one of the following buttons:

- 1×1 — lets you choose the color of the pixel you click
- 2×2 — lets you choose the average color in a sample area of 2 × 2 pixels. The pixel you click is in the middle of the sample area.
- 5×5 — lets you choose the average color in a sample area of 5 × 5 pixels

If you want to sample a color outside the drawing window, click **Select from desktop** on the property bar, and click a color on the desktop.

3 Click the color that you want to sample.

The **Color eyedropper** tool automatically switches to the Apply color mode.

4 Perform a task from the following table.

To	Do the following
Fill an object with a sampled color	Hover over an object. When the Apply color pointer changes to a solid color swatch, click to apply the sampled color.
Fill an object's outline color with the sampled color	Hover over an object's outline. When the Apply color pointer changes to an outline shape, click to apply the sampled color.
Add the sampled color to the Document palette	On the property bar, click the arrow next to **Add to palette**, and choose **Document palette**.

To	Do the following
Sample an additional color	On the property bar, click the **Select color** button, and then click the color that you want to sample.
You can also	
Drag a sampled color from one object to another	Drag the color to another object.
Apply a sampled color from the **Selected color** swatch on the property bar	Drag the sampled color from the **Selected color** swatch to the object.
Apply a sampled color from the **Uniform fill** swatch in the lower-right corner of the drawing window	Drag a color from the **Uniform fill** swatch to the object.
Add the sampled color to the Document palette	Drag the sampled color from the **Selected color** swatch or the **Uniform fill** swatch to the Document palette.

In some cases, the sampled color may be an RGB or CMYK color that is the closest equivalent to the original color, rather than being a complete match.

To choose a web color

1 Select an object.

2 Click **Window** ▸ **Color**.

3 In the **Color** docker, click the **Show color viewers** button, and choose **RGB** from the list box.

4 Type or paste a value in the **Hex value** box.
Whether you use a three-digit (#fff) or six-digit format (#ffffff), the final value is presented in the six-digit format.

5 Click one of the following buttons:
- **Fill** — fills the selected object with the new color
- **Outline** — applies the color to the outline of the object

You can specify hexadecimal color values only when working with RGB colors.
If you type an invalid hexadecimal value, the color does not change.

You can view hexadecimal color values on the status bar.

You can also choose web colors from the **Outline Pen** dialog box (on the status bar, double-click the **Outline pen** button) and the **Edit Fill** dialog box (on the status bar, double-click the **Fill** button, and click the **Uniform fill** button), which let you view and copy the hexadecimal equivalents of non-hexadecimal color values.

To replace an out-of-gamut color with a reproducible color

1 Select an object.

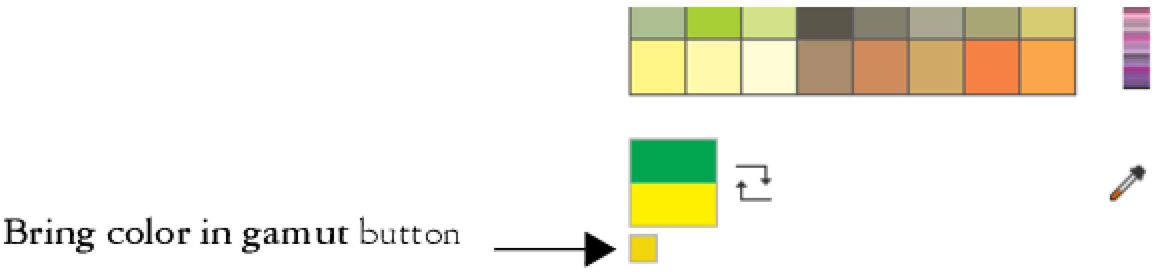
2 Double-click the **Fill** button on the status bar.

3 In the **Edit fill** dialog box, click the **Uniform fill** button.

4 Choose a color.

5 If the color is out of gamut, the **Bring color in gamut** button appears, showing a color similar to the newly selected color but in the printer's gamut. Click the button.

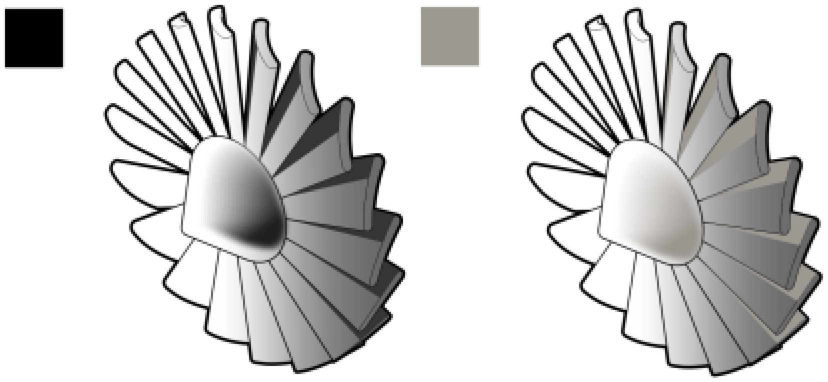
The new color is replaced, and the **Bring color in gamut** button disappears.



Bring color in gamut button

Find and replace colors

You can find a color in a drawing and replace it with another color. The color replacement can be applied to all outlines, uniform fills, fountain fills, 2-color fills, mesh fills, and monochrome bitmaps in the active document. Conversely, you can replace the color only in outlines or a specific type of fill. For example, you can replace the color only in uniform fills, and leave the color untouched in other fills and object outlines.



The selected color is replaced with another color in two types of fills (a uniform fill and a mesh fill).

You can also find and replace the color model or color palette of fills and outlines.

In addition, you can expand the search range to find and replace colors on multiple pages, or you can limit the search to only currently selected objects. For more information, see "To set the search range" on page 402.

To find and replace colors

1 Click **Edit** ▶ **Find and Replace**.

2 In the **Find and Replace** docker, choose **Replace Objects** from the list box at the top of the docker.

3 Enable the **Color** option.

4 In the **Find** area, click the **Color** picker, and choose a color. You can use the **Color eyedropper** tool to sample a color from the drawing or from an element that is outside the application window.

5 In the **Replace** area, click the **Color** picker, and choose a replacement color.

6 In the **Apply to** area, enable any of the following check boxes to specify where to apply the color replacement:

- **Outlines**
- **Uniform fills**
- **Fountain fills**
- **2-color fills**
- **Mesh fills**
- **Monochrome bitmaps**

7 Click any of the following buttons:

- **Find Next >** or **Find Previous <** to scroll through objects that meet the search criteria.
- **Find All** or **Find All on Page** to select all objects on the active page that meet the search criteria.
- **Replace** to replace the color in the selected object.
- **Replace All** to replace the color of all fills or outlines that meet the search criteria.

To find and replace the color model or color palette of fills and outlines

1 Click **Edit** ▸ **Find and Replace**.

2 In the **Find and Replace** docker, choose **Replace Objects** from the list box at the top of the docker.

3 Enable the **Color model or palette** option.

4 Do one of the following:

- Enable the **Specific color model** option in the **Find** area, and choose a color model from the list box. Choose a replacement color model from the **Replace with** list box.
- Enable the **Specific color palette** option in the **Find** area, and choose a color palette from the list box. Choose a replacement color palette from the **Replace with** list box.

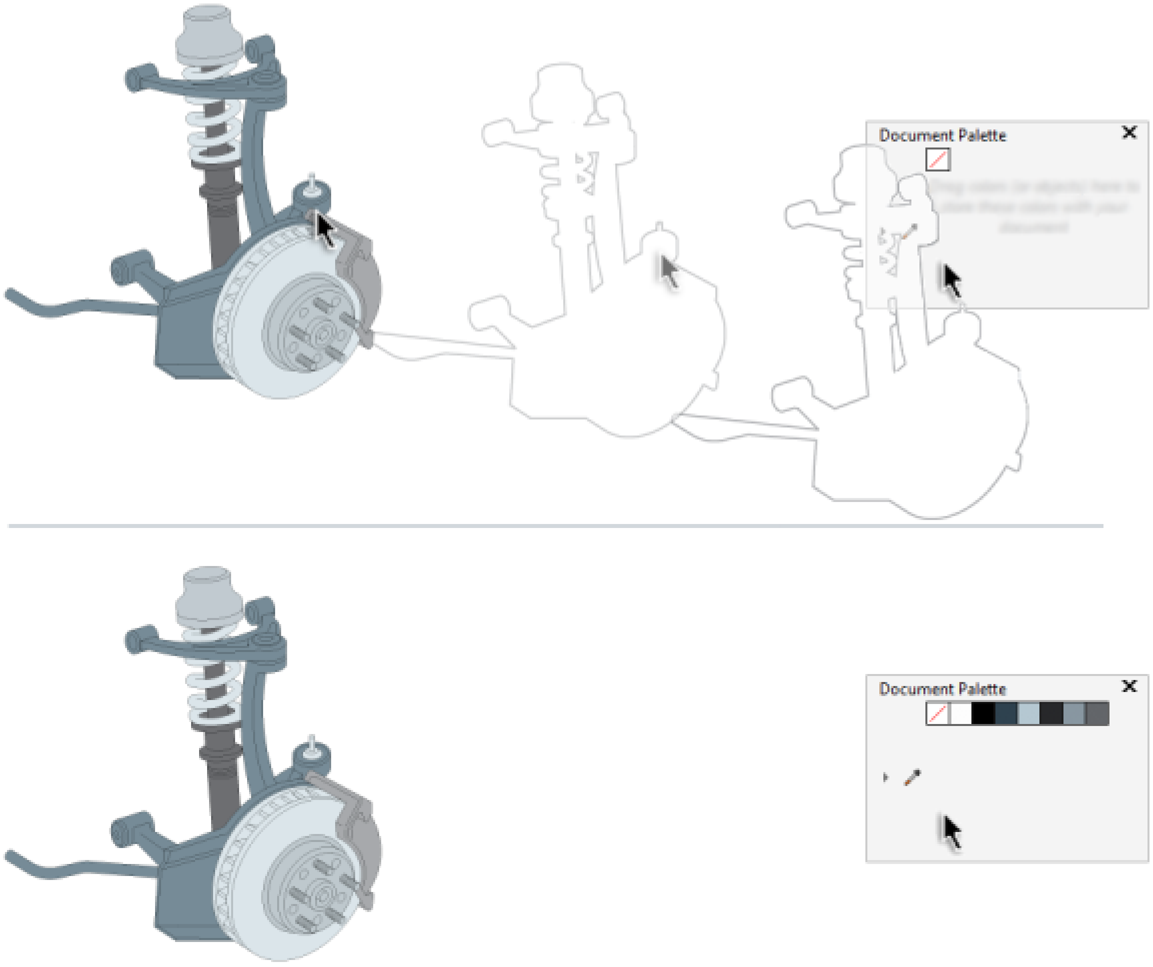
5 In the **Apply to** area, enable any of the check boxes to specify where to apply the color replacement.

6 Click the find or replace button you want.

Document palette

When you start a new drawing, an empty color palette, called the Document palette, appears docked in the lower-left corner of the drawing window. Every time you use a color in your drawing, it’s automatically added to the Document palette. However, if you prefer to control which colors are added to the Document palette, you can disable the automatic updates and add colors manually.

When adding colors manually, you can choose colors from a color palette, an external image, or a color picker. In addition, you can add colors from an imported image or object.



Drag a bitmap to the Document palette to add colors.

When you open documents that were created in a previous version of Corel DESIGNER, only color styles and spot colors are added to the Document palette. However, you can add all colors from an existing drawing to the Document palette.

You can clear the Document palette of any unwanted or unused colors by removing colors individually or refreshing the palette to remove all unused colors at once.

To show or hide the Document palette

- Click **Window** ▸ **Color Palettes** ▸ **Document palette**.

Hiding the Document palette does not disable the automatic adding of colors.

To disable the automatic adding of colors to the Document palette

- On the Document palette, click the flyout button ▶, and then click **Palette** ▸ **Auto-Add Colors**.

  By default, the Document palette is docked above the status bar at the bottom of the application window.

You can also disable the automatic adding of color by clicking **Tools** ▸ **Options** ▸ **Customization**, clicking **Color Palette** in the left pane of the dialog box that appears, and disabling the **Automatically update the document palette** check box.

To manually add colors to the Document palette

To	Do the following
Add a color from another color palette	Drag a color from an open color palette to the Document palette.
Add a color from a bitmap image	On the Document palette, click the **Eyedropper** button, and click a color in the image.
Add multiple colors from an image	On the Document palette, click the **Eyedropper** button, hold down **Ctrl**, and then click the image until you add the colors that you want.
Add multiple colors from an image or object by dragging	Drag an image or object from the drawing window to the Document palette.
Add colors from a selection	Select an object or multiple objects. On the Document palette, click the flyout button ▶, and then click **Palette** ▸ **Add from Selection**.

When dragging most vector objects to the palette, you add all object colors to the palette. When dragging a bitmap, you can specify the number of colors that you want to be added to the palette. If an object includes a fountain fill, texture fill, or pattern fill, only colors that are defined during the fill creation are supported. Colors from PostScript fills are not supported.

By default, the Document palette is docked above the status bar at the bottom of the application window.

To add colors from an existing drawing to the Document palette

1. Open a drawing.
2. On the Document palette, click the flyout button ▶, and then click **Palette** ▸ **Add from Document**.

   By default, the Document palette is docked above the status bar at the bottom of the application window.

If the drawing was created in a previous version of Corel DESIGNER and it includes custom spot colors, they appear in the Document palette.

If you have a document with both vector and bitmap images, and you want to add only the colors from the vector images to the Document palette, specify 0 in the **Add colors from bitmap** dialog box.

To remove colors from the Document palette

1 Click a color swatch on the Document palette.

2 On the Document palette, click the flyout button ▶, and click **Delete Color**.

By default, the Document palette is docked above the status bar at the bottom of the application window.

You can also remove all colors that are no longer used from the Document palette by clicking the flyout button ▶, and clicking **Palette** ▸ **Refresh**.

Create and edit color palettes

Custom color palettes are collections of colors or color styles that you save. They can include colors or color styles from any color model, including spot colors, or any color palette found in the Palette libraries. You can create a custom palette to store all colors or color styles that you need in a current, or future, project.

It's easy to share color palettes with others. The custom palettes are accessible from the **My palettes** folder in the **Palettes** docker.

You can create a custom color palette by choosing individual colors or color styles, or by using the colors in a selected object or an entire document. You can also edit, rename, and delete custom color palettes.

Custom color palettes are saved as XML files and are stored in your **Documents\Corel\Corel Content\Palettes** folder.

To create a custom color palette from scratch

1 Click **Window** ▸ **Palettes**.

2 Click the + at the bottom of the docker, and choose **New empty color palette**.

3 Type a filename in the box.

4 Click **Save**.

5 In the **Palettes** docker, choose the custom palette that you created under **My palettes**.

6 Click the **Options** ⚙ button, and choose **Edit palette**.

7 In the **Palette editor** dialog box, click **Add color**.

8 In the **Select color** dialog box, choose a color, and click **OK**.

You can also

Treat the color as a spot color	In the **Selected color** area of the **Palette editor** dialog box, choose **Spot** from the **Treat as** list.
Treat the color as a process color	In the **Selected color** area of the **Palette editor** dialog box, choose **Process** from the **Treat as** list.
Rename a color	In the **Palette editor** dialog box, click a color in the color selection area, and type a name in the **Name** box.

When dragging most vector objects to the palette, you add all object colors to the palette. When dragging a bitmap, you can specify the number of colors that you want to be added to the palette. If an object includes a fountain fill, texture fill, or pattern fill, only colors that are defined during the fill creation are supported. Colors from PostScript fills are not supported.

To create a color palette from an object

1. Select an object.
2. Click **Window** ▶ **Color Palettes** ▶ **Create Palette from Selection**.
3. Type a filename in the **File name** box.
4. Click **Save**.

To create a color palette from a document

1. Click **Window** ▶ **Color Palettes** ▶ **Create Palette from Document**.
2. Type a filename in the **File name** box.
3. Click **Save**.

To edit a custom color palette

1. Click **Window** ▶ **Color palettes** ▶ **Palette Editor**.
2. Choose a palette from the list box.
3. Perform a task from the following table.

To	Do the following
Add a color	Click **Add color**. In the **Select color** dialog box, click the **Models** tab, click a color in the color selection area, and click **Add to palette**.
Treat a color as a spot color	In the **Selected color** area of the **Palette editor** dialog box, choose **Spot** from the **Treat as** list.
Treat a color as a process color	In the **Selected color** area of the **Palette editor** dialog box, choose **Process** from the **Treat as** list.
Change a color	In the color selection area, click a color, and click **Edit color**. In the **Select color** dialog box, click a new color in the color selection area.
Delete a color	In the color selection area, click a color, and click **Delete color**.
Sort colors	Click **Sort colors**, and choose a color sorting method.
Move a color	Drag a color swatch to a new position.

To	Do the following
Rename a color	Click a color in the color selection area, and type a name in the **Name** box.

You can delete multiple colors by holding down **Shift** or **Ctrl**, clicking the colors that you want to delete, and clicking **Delete color**.

If you add a process color to the palette, but treat it as a spot color, the color is changed to spot and the color name is preserved. However, if you choose a spot color with a trademarked name, for example a PANTONE color, and convert it to a process color, the trademarked name is substituted with the color components for that color.

To rename a custom color palette

1. Click **Window** ▸ **Palettes**.
2. From the **My Palettes** folder, click a custom palette twice.
3. Type a new name, and press **Enter**.

To delete a custom color palette

1. Click **Window** ▸ **Palettes**.
2. From the **My Palettes** folder, right-click a custom palette, and click **Delete**.

Organize and show color palettes

The **Palettes** docker lets you quickly access the available color palettes, including the Document palette and the Color Styles palette, and create custom color palettes. The color palettes in the **Palettes** docker are divided into two main folders: **My palettes** and **Palette libraries**.

You can use the **My palettes** folder to store all the custom color palettes that you create. You can add folders to store and organize your color palettes for different projects. You can also copy a color palette or move it to a different folder. You can open and control the display of all color palettes.

The **Palette libraries** folder of the **Palettes** docker contains collections of preset color palettes from which you can choose colors. You cannot edit any of the color palettes that are found in the Palette libraries. However, you can create a custom color palette by copying a color palette from the **Palette libraries** folder. For more information, see "Show or hide color palettes" on page 482.

To open the Palettes docker

- Click **Window** ▸ **Palettes**.

To display or hide a custom color palette

1. Open the **Palettes** docker.
2. In the **My palettes** folder, enable the check box beside the custom palette name.

   If you want to set a custom color palette as the default palette, click the custom palette flyout button ▶, and click **Set as default**.

To open a custom color palette

1. Open the **Palettes** docker.

2 Click the **Opens a palette** button .

3 Choose the drive and folder where the custom color palette is stored.

If you want to open a color palette (.cpl file) that was created in a previous version of Corel DESIGNER, select **Legacy custom palette (*.cpl)** from the **Files of type** list box.

4 Click the custom palette.

5 Click **Open**.

When you open a legacy custom palette (.cpl) file, it is automatically converted to the XML format (.xml). The XML version is stored in your **Documents\Corel\Corel Content\Palettes** folder, and also appears in the **My palettes** folder in the **Palettes** docker.

If the custom color palette (.xml) was saved to the **My palettes** folder, you can open it by clicking **Window** ▶ **Color palettes** and choosing the custom palette from the list.

To create a folder for storing custom color palettes

1 Open the **Palettes** docker.

2 Click the **Create a new folder** button . The new folder appears in the **My Palettes** folder.

3 Type a new name, and press **Enter**.

If you want to move a custom color palette, drag it to the new folder.

To cut or copy a custom color palette

1 Open the **Palettes** docker.

2 In the **My palettes** folder, right-click a custom palette, and click one of the following:

- **Cut**
- **Copy**

If you want to paste the custom palette to a different folder, right-click the folder, and click **Paste**.

To copy a palette from the Palette libraries for editing

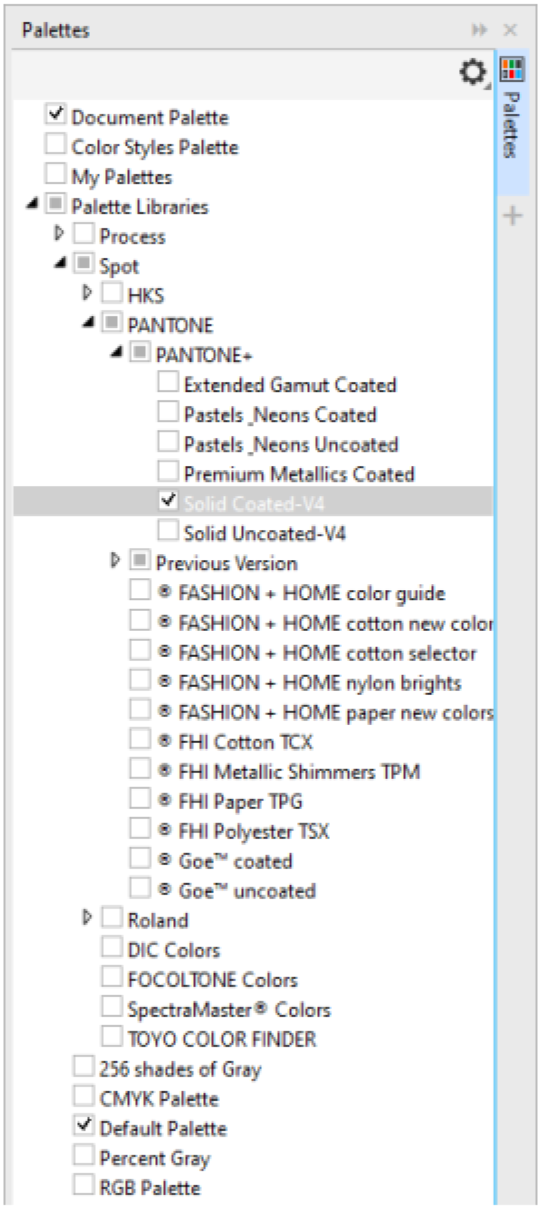
- Open the **Palettes** docker, drag a palette from the **Palette libraries** folder to the **My palettes** folder.

An editable copy of the color palette appears in the **My palettes** folder.

Show or hide color palettes

The Palette libraries contain a collection of color palettes. You can control the display of the default color palettes, such as the default RGB and default CMYK color palettes. The main Palette libraries that are included are Process color and Spot color.

The Process color library contains the default RGB, CMYK, and Grayscale color palettes. In addition, you can find preset color palettes that have a specific theme, such as nature. The Spot color library contains color palettes that are provided by third-party manufacturers, such as HKS Colors, PANTONE, Focoltone, and TOYO. These color palettes can be very useful when you need specific company-approved colors for your printed projects. The color palette libraries are locked, which means that you cannot edit them.



- ☑ Document Palette
- ☐ Color Styles Palette
- ☐ My Palettes
- ■ Palette Libraries
  - ☐ Process
  - ■ Spot
    - ☐ HKS
    - ■ PANTONE
      - ■ PANTONE+
        - ☐ Extended Gamut Coated
        - ☐ Pastels_Neons Coated
        - ☐ Pastels_Neons Uncoated
        - ☐ Premium Metallics Coated
        - ☑ Solid Coated-V4
        - ☐ Solid Uncoated-V4
      - ■ Previous Version
      - ☐ ® FASHION + HOME color guide
      - ☐ ® FASHION + HOME cotton new color
      - ☐ ® FASHION + HOME cotton selector
      - ☐ ® FASHION + HOME nylon brights
      - ☐ ® FASHION + HOME paper new colors
      - ☐ ® FHI Cotton TCX
      - ☐ ® FHI Metallic Shimmers TPM
      - ☐ ® FHI Paper TPG
      - ☐ ® FHI Polyester TSX
      - ☐ ® Goe™ coated
      - ☐ ® Goe™ uncoated
    - ☐ Roland
    - ☐ DIC Colors
    - ☐ FOCOLTONE Colors
    - ☐ SpectraMaster® Colors
    - ☐ TOYO COLOR FINDER
  - ☐ 256 shades of Gray
  - ☐ CMYK Palette
  - ☑ Default Palette
  - ☐ Percent Gray
  - ☐ RGB Palette

Palette libraries

To display a color palette in the Palette libraries

1 Open the **Palettes** docker.

2 In the **Palette libraries** folder, enable the check box beside the color palette name.

To display spot or process color palettes

1 Open the **Palettes** docker.

2 In the **Palette libraries** folder, double-click one of the following folders:

- Spot
- Process

3 Enable the check box beside the color palette name.

Set color palette properties

You can customize color palettes.

Color palettes can be either docked or floating. Docking a color palette attaches it to the edge of the application window. Undocking a color palette pulls it away from the edge of the application window, so it floats and can be easily moved around.

With color swatches, you can set the right mouse button either to display a context menu or to set the outline color. You can also adjust the color swatch border and size, and you can hide or display the **No color** well.

To dock or undock a color palette

- Perform a task from the following table.

To	Do the following
Dock a color palette	Click the top of the color palette border, and drag the color palette to any edge of the application window until a thin black toolbar outline appears.
Undock a color palette	Click the dotted border of the color palette, and drag the color palette away from the edge of the application window.
Change the number of rows on a docked color palette	On the palette, click the flyout button ▶, click **Rows**, and choose an option from the list.

You can also change the number of rows on a docked color palette by clicking **Tools** ▸ **Options** ▸ **Customization**, clicking **Color Palette** in the left pane of the dialog box that appears, and typing a value in the **Maximum palette rows when docked** box. You can set a maximum of seven rows on a color palette.

To set the action of the right mouse button for color swatches

1 Click **Tools** ▸ **Options** ▸ **Customization**.

2 In the left pane of the dialog box that appears, click **Color Palette**.

3 Enable one of the following check boxes:

   - **Context menu**
   - **Set outline color**

If you enable the **Set outline color** option, you can still display the context menu by holding down the right mouse button for at least one second anywhere on the color palette.

To customize color swatches

1 Click **Tools** ▸ **Options** ▸ **Customization**.

2 In the left pane of the dialog box that appears, click **Color Palette**.

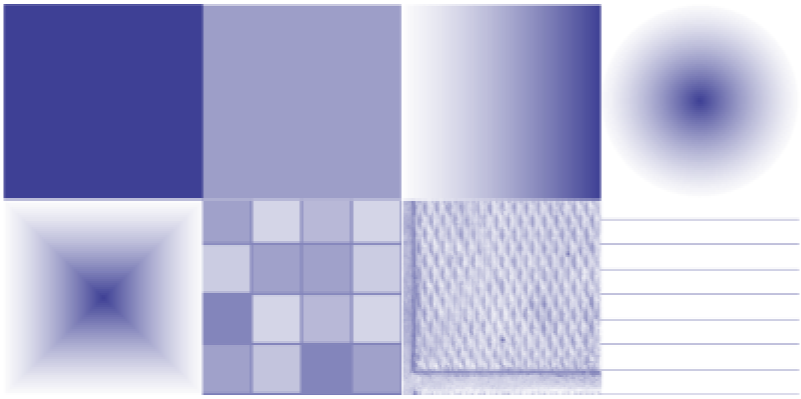
3 Enable any of the following check boxes:

- Wide borders
- Large swatches
- Show “No Color” well

You can also display color names in the color swatches by clicking the flyout button ▶ on a color palette and clicking **Show color names**.

Fills

You can add colored, patterned, textured, and other fills to the inside of objects. You can customize a fill and set it as a default, so that each object you draw has the same fill.



Fill samples

This section contains the following topics:

- "Uniform fills" (page 488)
- "Fountain fills" (page 488)
- "Hatch fills" (page 493)
- "Vector and bitmap pattern fills" (page 496)
- "Two-color pattern fills" (page 500)
- "Texture fills" (page 502)
- "PostScript fills" (page 503)
- "Mesh fills" (page 503)
- "Apply fills to areas" (page 506)
- "Work with fills" (page 507)

Uniform fills

You can apply a uniform fill to objects. Uniform fills are solid colors you can choose or create using color models and color palettes. For information about creating colors, see "Color" on page 467.

To apply a uniform fill

1 Select an object.

2 Click a color on the color palette.

If you want to mix colors in a uniform fill, press **Ctrl**, and click another color on the color palette.

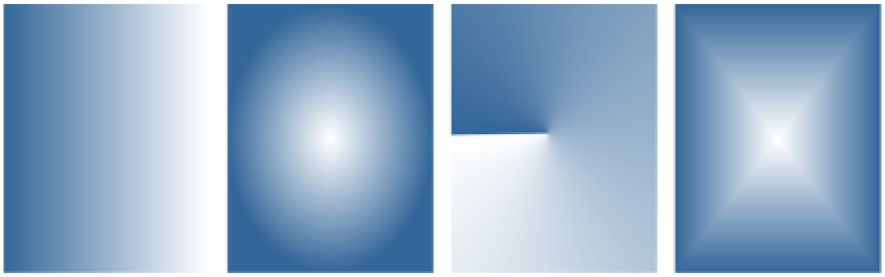
You can also choose a uniform fill by clicking

- the **Uniform fill** button in the **Fill** section of the **Properties** docker
- the **Interactive fill** tool in the toolbox, and then clicking the **Uniform fill** button on the property bar

Fountain fills

A fountain fill is a smooth progression of two or more colors that adds depth to an object. Fountain fills are also known as gradient fills.

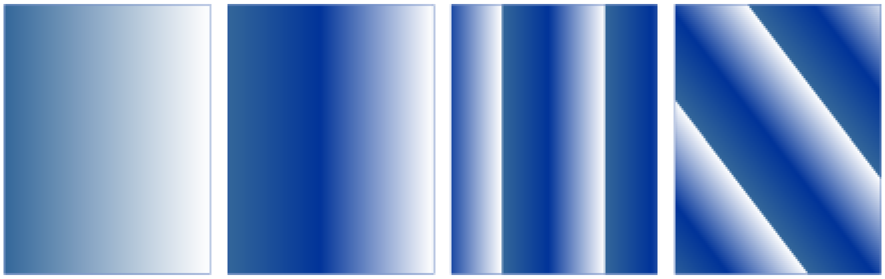
There are four types of fountain fills: linear, elliptical, conical, and rectangular. A linear fountain fill flows in a straight line across the object, a conical fountain fill creates the illusion of light hitting a cone, an elliptical fountain fill is dispersed in concentric ellipses from the center of the object, and a rectangular fountain fill is dispersed in concentric rectangles from the center of the object.



There are four types of fountain fills (left to right): linear, elliptical, conical, and rectangular.

The application provides a collection of fountain fills that you can access. You can browse the available fountain fills, search by keywords, mark fills as favorites, and sort fills. You can also download additional fill packs. For more information, see "Find and view fills and transparencies" on page 509.

Any fountain fill can be modified to suit your needs, and you can create your own fills from scratch. Fountain fills can contain two or more colors, which you can position anywhere in the fill's progression. You can specify fill attributes such as the direction of a fill's color blend, the fill's angle, center point, and midpoint. You can also set the width and height of the fill as a percentage of the object's width and height. Plus, you can smooth, skew, rotate, repeat, and mirror a fill.



Left to right: An object with a linear fountain fill applied. Another color is added to the fill. The fill is resized to 50% of the object's width and height, and then repeated and mirrored. Last, the fill is rotated 45 degrees.

After you create a fountain fill, you can save it for future use. For more information, see "Save fills and transparencies" on page 514.

You can adjust the print and display quality of the fountain fill by specifying the number of fountain steps. By default, the fountain steps setting is locked so that the print quality of the fountain fill is determined by the value specified in the print settings and the display quality is determined by the default value you set. However, you can unlock the fountain steps setting and specify a value that applies to both the print and view quality of the fill. For information about setting fountain fill steps for printing, see "Fine-tune print jobs" on page 891.

To apply a fountain fill

1 Select an object.

2 Click the **Interactive fill** tool in the toolbox, and then click the **Fountain fill** button on the property bar.

3 Open the **Fill** picker on the property bar, and double-click a fill thumbnail.

For information about how to find fills in the **Fill** picker, see "To find, filter, and sort fills and transparencies" on page 510.

You can also apply a fill by clicking a fill thumbnail in the **Fill** picker. This action applies the fill without closing the **Fill** picker.

You can add a color to a fountain fill by clicking the **Interactive fill** tool in the toolbox, clicking the **Fountain fill** button on the property bar, and dragging a color from the color palette to an object's interactive vector handle.

To create a fountain fill

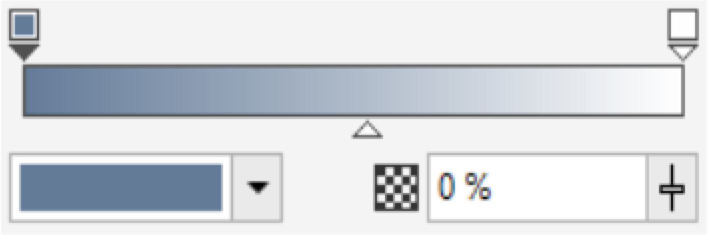
1 Select an object.

2 Click the **Interactive fill** tool in the toolbox, and then click the **Fountain fill** button on the property bar.

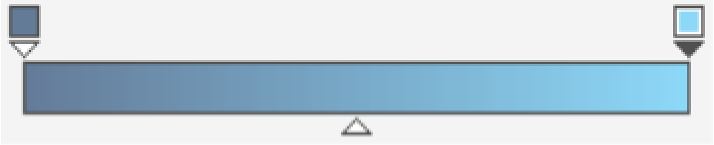
3 Click one of the following buttons to choose a fountain fill type:

- **Linear fountain fill**
- **Elliptical fountain fill**
- **Conical fountain fill**
- **Rectangular fountain fill**

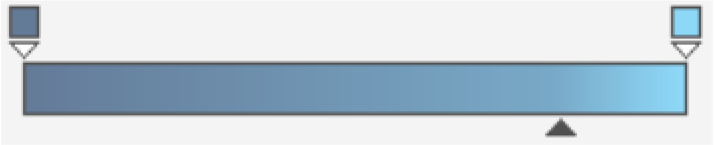
4 Click the start node, open the **Node color** picker on the property bar, and choose a color.



5 Click the end node, open the **Node color** picker on the property bar, and choose a color.

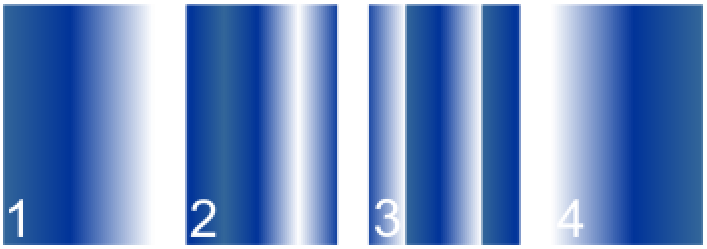
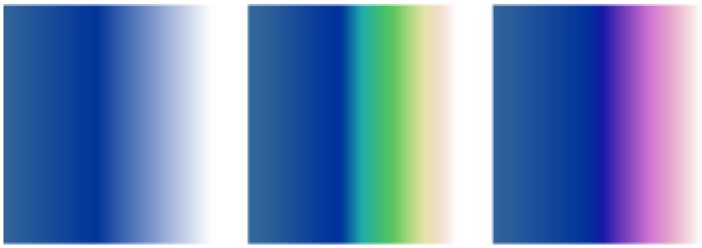


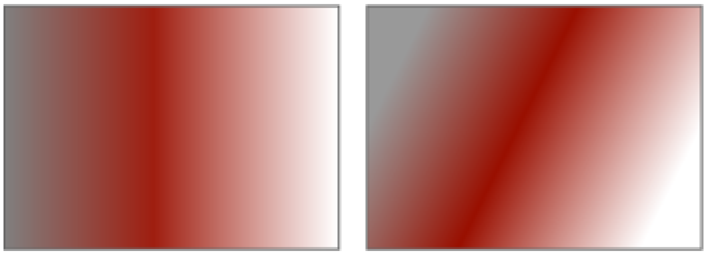
6 Move the midpoint slider to set the midpoint between the two colors.



7 In the **Properties** docker, click the **Save as new** button ⊕ to save the fill, or continue editing the fill by performing a task from the following table.

To	Do the following
Change the transparency of a color	Select the corresponding node, and type a value in the **Node transparency** box.
Add an intermediate color	Double-click the color band where you want to add a node. With the new node selected, open the **Node color** picker, and choose a color.
Change the position of an intermediate color	Drag the corresponding node to a new location above the color band, or type a value in the **Node position** box in the **Properties** docker.
Delete an intermediate color	Double-click the corresponding node.
Revert, mirror, repeat, or reverse the fill	Click the **Arrangement** button on the property bar, and click one of the following buttons: • **Default fountain fill** • **Repeat and mirror** • **Repeat** Click the **Reverse fill** button on the property bar.

To	Do the following
	 *The effect of repeating and mirroring can be seen only if the fill is smaller than the object. The following illustration shows a default fill (1), the same fill resized and then repeated and mirrored (2), the fill resized and repeated (3), and the fill reversed (4).*
Specify how quickly the fountain fill blends from one color to another	Type a value in the **Acceleration** box on the property bar.
Create smoother color transitions between fountain fill nodes	Click the **Smooth** button .
Specify the way the colors blend between two nodes	Select either the two nodes or the midpoint between them, and in the **Fill** area of the **Properties** docker, and choose a blend direction option: • **Linear color blend** — blends the colors along a straight line, beginning at the start color and continuing across the color wheel to the end color • **Clockwise color blend** — blends the colors along a clockwise path around the color wheel • **Counterclockwise color blend** — blends the colors along a counterclockwise path around the color wheel  *The following color blend options are illustrated below from left to right: Linear color blend, Clockwise color blend, Counterclockwise color blend.*
Set the width and height of the fill as a percentage of the object's width and height	In the **Properties** docker, click the arrow button ▼ at the bottom of the **Fill** section to display more fill options, and then type values in the **W** and **H** boxes.
Move the center of the fill up, down, left, or right	Type values in the **X** and **Y** boxes.
Slant the fill at a specified angle	Type a value in the **Skew** box.

To	Do the following
	 *In this example, the fill is skewed at 15 degrees.*
Rotate the color progression clockwise or counterclockwise	Type a value in the **Rotate** box.
Allow the fill to be skewed or stretched disproportionately	Enable the **Free scale and skew** check box.
Apply the selected fill to the intersecting area of combined objects	Enable the **Fill winding** check box. For more information, see "Combine objects" on page 398.
Let the fill print on top of the underlying colors.	Enable the **Overprint fill** check box.

You can also apply a custom fountain fill by clicking the **Interactive fill** tool in the toolbox and dragging colors from the color palette in the document window onto the object's interactive vector handles. You can mix colors by selecting one of the interactive vector handles, pressing **Ctrl**, and clicking a color on the color palette.

To change the fountain fill print and display quality

1 Select an object that has a fountain fill applied to it.

2 In the **Properties** docker, click the arrow button ▼ at the bottom of the **Fill** section to display more fill options.

If the **Properties** docker is not open, click **Window** ▶ **Properties**.

3 Disable the **Steps** check box to unlock the fountain steps, and type a value in the **Steps** box.

Higher numbers create a smoother transition between colors.

When the **Fountain steps** box is locked, the number of steps in the printed fountain fill is determined by the value specified in the **Print** dialog box. For information about setting fountain fill steps for printing, see "Fine-tune print jobs" on page 891.

To set the display quality for fountain fills

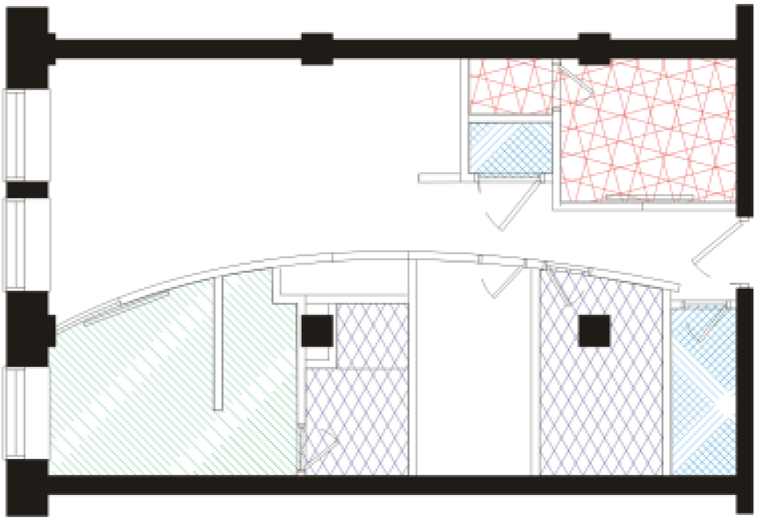
1 Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.

2 In the left pane of the dialog box that appears, click **Display**.

3 Type a value in the **Preview fountain steps** box.

Hatch fills

You can fill objects with hatch patterns to clearly distinguish materials or object relationships in a drawing. For example, a drawing of a floor plan may use hatching to indicate different flooring materials, or to indicate where two floors overlap.



Hatch fills can be used to indicate different materials.

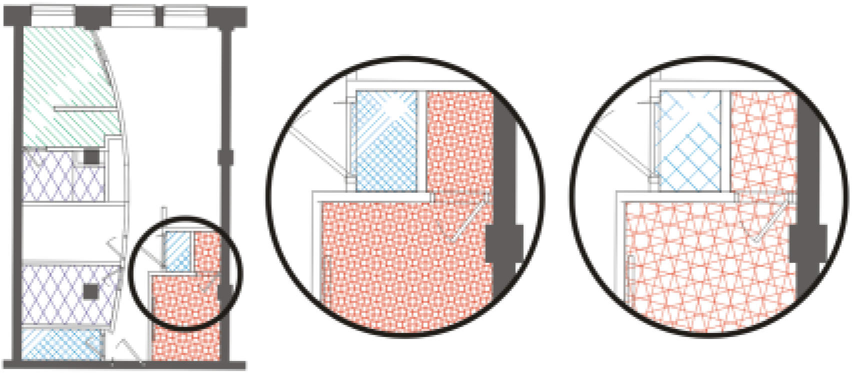
Hatch fills are composed of vector-based lines. You can use preset hatch fills or edit fills by setting different line patterns and colors for the foreground, or by changing the color of the background. When you edit hatch fills in the **Hatch fill** dialog box, the changes apply only to the currently selected object. You can also create new hatch fills and add them to a library.

When you create new hatch fills, the currently selected fill is used as a starting point. If no fill is selected, the default fill is used. You can add new lines, specify line style attributes, set the position and angle for the lines, and control the spacing and offset for each instance of a line.

You can use hatch fills on projected objects to create the illusion of a three-dimensional image. Hatch fills use the active drawing plane.

Transforming and scaling hatch fills

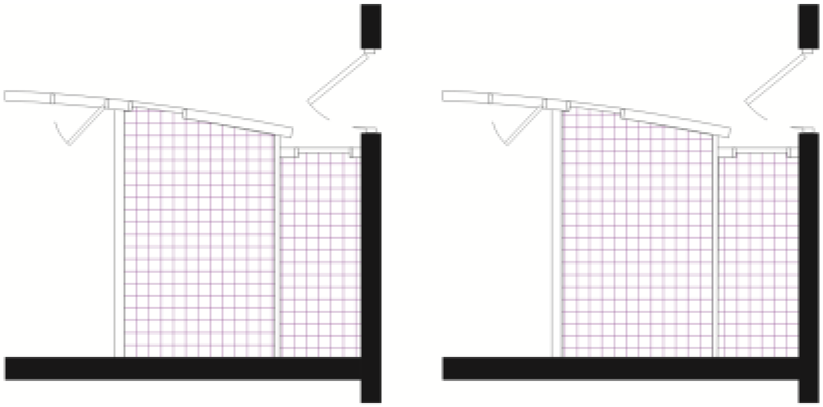
Hatch fills can retain their properties independently of changes made to the object, or they can be transformed and scaled with the object. If you choose to transform the hatch fill with the object, only the transformations you apply from that point forward are applied — previous object transformations are not applied to the hatch fill.



The original hatch fill (left) isn't scaled with the object in the first example (center) and is scaled with the object in the second example (right).

Aligning hatch fills

When you apply the same hatch fill to more than one object, you can retain the fill alignment for the individual objects, or you can align the fills.



The hatch fills are aligned in the drawing on the right.

To apply a hatch fill

1 Select an object for which you want to apply or edit a hatch fill.

2 Click **Edit** ▸ **Properties**.

3 In the **Properties** docker, click the **Hatch fill** button ▨ to display hatch fill options.

4 Click the **Hatch fill properties** button .

5 In the **Edit fill** dialog box, choose a hatch fill library from the **Library** list box.

6 Choose a hatch fill from the **Fill** picker located below the **Library** list box.
If a hatch fill is already applied to the selected object, it appears in the **Fill** picker.

7 Specify the attributes you want.

To	Do the following
Change the line color	Choose a color from the **Front** color picker.

To	Do the following
Change the background color	Choose a color from the **Back** color picker.
Change line spacing	In the **Parameters** area, type a value in the **Spacing** box. Larger numbers increase the distance between lines; smaller numbers decrease the distance.
Change line width	In the **Parameters** area, type a value in the **Thickness** box. Larger numbers increase the line width; smaller numbers decrease the line width.
Skew lines	Type a value in the **Skew** box to set the degrees by which the lines are skewed.
Rotate lines	Type a value in the **Rotate** box to set the degrees by which the lines are rotated.

When you edit a hatch fill in the **Edit fill** dialog box, the changes are applied only to the object selected in the drawing window. Only custom hatch fills created in the **New hatch from selected** dialog box can be added to a library.

You can also apply a hatch fill by clicking the **Interactive fill** tool in the toolbox, choosing **Hatch fill** from the **Fill type** list box on the property bar, and specifying the properties you want.

To create a custom hatch fill

1. Click **Window** ▸ **Properties**.
2. In the **Properties** docker, click the **Hatch fill** button to display hatch fill options.
3. Click the **Hatch fill properties** button .
4. In the **Edit fill** dialog box, click **New hatch**.
   The new hatch fill is based on the current fill.
5. In the **New hatch from selected** dialog box, click a line to edit from the **Hatch lines** list.
   The selected line is displayed in red in the **Hatch preview** window. Unselected lines are displayed in their applied color.
6. In the **Line style** area, specify the attributes you want.
7. In the **Line origin** area, specify the following:
   - **y-Origin** — lets you set the y-origin for the line. This setting is important if you have more than one line in the hatch fill. The **y-Origin** value can be used to set the spacing between different lines. For example, to ensure that a new line isn’t positioned directly over an existing line, type a new value in the **y-Origin** box.
   - **x-Origin** — lets you set the x-origin for the line. This setting is effective when you have more than one dashed line and you want to offset the patterns of the different lines. It has no visible effect on standard solid lines.
8. In the **Line angle** box, type a value to set the angle of the line.
9. In the **Shift** box, type a value to offset each instance of a line.
   This setting is effective when you have one dashed line and you want to stagger the pattern. It has no visible effect on standard solid lines.

10 Type a value in the **Spacing** box to set the distance between two instances of the line.

The distance between lines is set from the path for the line, not the edge of the outline. If the **Outline width** value is high and the **Spacing** value is low, the lines might overlap.

11 Repeat steps 5 through 10 for each line you want to edit.

12 Click **OK** to return to the **Hatch fill** dialog box, choose a library from the **Library** list box, and click **Add to library**.

You can also

Add lines	Click the **Add** button +. When you add a new line, it is created directly over the previous line. Change the **y-Origin** value to view the new line.
Delete lines	In the **Hatch lines** list, choose a line, and click the **Delete** button ⊖.
Hide or show lines in the **Hatch preview** window	In the **Hatch lines** list, click the **Eye** icon 👁 to the left of the line name. When the eye appears closed, the line is hidden. When the eye appears open, the line is displayed.

To scale or transform a hatch fill with an object

1 Select an object.

2 Click **Edit** ▸ **Properties**.

3 In the **Properties** docker, click the **Hatch fill** button ▨ to display hatch fill options.

4 Click the **Hatch fill properties** button .

5 In the **Edit fill** dialog box, enable the following options:

- **Transform with object** — automatically transforms the hatch fill to reflect all future transformations applied to the object
- **Scale line width with object** — automatically scales hatch lines when the object is resized

To align hatch fills across multiple objects

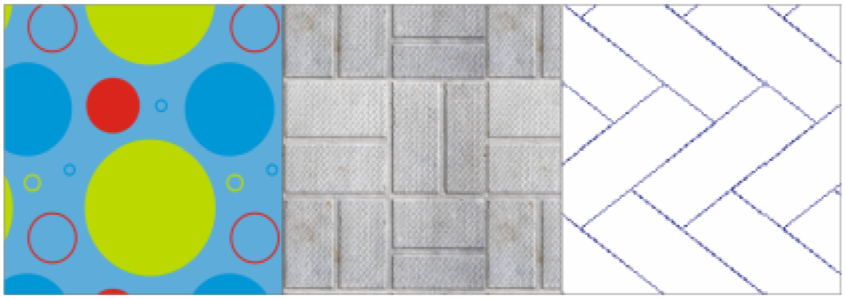
1 Select two or more objects that have the same hatch fill.

2 On the property bar, click the **Fill** button , and choose **Hatch fill dialog**.

3 In the **Edit fill** dialog box, enable the **Use world coordinates** option.

Vector and bitmap pattern fills

You can fill objects with vector or bitmap pattern fills, as well as two-color fills. A vector pattern fill is a more complex vector graphic composed of lines and fills. A vector fill can have color or transparent background. A bitmap pattern fill is a bitmap image whose complexity is determined by its size, image resolution, and bit depth. For information about two-color fills, see “Two-color pattern fills” on page 500.



Fills from left to right: Vector pattern, bitmap pattern, two-color.

Corel DESIGNER provides a collection of vector and bitmap patterns that you can access. You can browse the available pattern fills, search by keyword, mark fills as favorites, and sort fills. You can also download additional fill packs. For more information, see "Find and view fills and transparencies" on page 509.

Modifying pattern fills

You can modify pattern fills to suit your needs. For example, you can change the size of the pattern fill, or move the center of the pattern left or right and up or down. Corel DESIGNER also lets you offset tiles in a fill.

You can mirror the fill so that alternating tiles are reflections of each other. If you want a pattern fill to change according to actions you perform on the filled object, you can set the fill to transform with the object. For example, if you enlarge the object, the pattern becomes larger while the number of tiles remains the same.

The brightness and the contrast of bitmap patterns can be adjusted. You can also create a radial or linear seamless blend between the bitmap pattern tiles, and you can smooth the color transition between tiles by matching their edges. You can also adjust pattern parameters such as the brightness, luminance, and color contrast of the pattern.

Creating pattern fills

You can also create your own patterns. Vector and bitmap patterns are made up of smaller units called tiles. Depending on the size of the object, the pattern fill may consist of one or more tiles. The pattern is created by repeating the tile to fill up the object. You can create a new pattern by selecting an area of the workspace to use as a tile, or by using an imported image as a tile source.

After you create a new pattern, you can save it for future use. For more information, see "Save fills and transparencies" on page 514.

To apply a vector or bitmap pattern fill

1 Select an object.

2 Click the **Interactive fill** tool in the toolbox, and then click one of the following buttons on the property bar:

- **Vector pattern fill**
- **Bitmap pattern fill**

3 Open the **Fill** picker, and double-click a pattern thumbnail.

For information about how to find fills in the **Fill** picker, see "To find, filter, and sort fills and transparencies" on page 510.

You can also apply a fill by clicking a fill thumbnail in the **Fill** picker. This action applies the fill without closing the **Fill** picker.

To create a vector or bitmap pattern from the workspace

1 Select an object.

2 Click the **Interactive fill** tool in the toolbox, and then click one of the following buttons on the property bar:
   - **Vector pattern fill**
   - **Bitmap pattern fill**

3 In the **Fill** area of the **Properties** docker, click the **New source** button below the **Fill** picker, and choose **New source from document**.

4 Select an area of the workspace that you want to use as a pattern.
The area can include any objects or parts of objects that you have drawn.

5 Click **Accept**.
To save the pattern, click the **Save as new** button .

Vector patterns can have transparent or color background.

You can also click the **New source from workspace** button and select an area of the document to use as a tile source. In this case, the current settings in the **Transformations** area of the **Properties** docker will apply to the new pattern.

To create a vector or bitmap pattern from an imported image

1 Select an object.

2 Click the **Interactive fill** tool in the toolbox, and then click one of the following buttons on the property bar:
   - **Vector pattern fill**
   - **Bitmap pattern fill**

3 In the **Fill** area of the **Properties** docker, click the **New source** button below the **Fill** picker, and choose **New source from file**.

4 In the **Import** dialog box, locate the image that you want to use, and double-click the filename.

To modify a vector or bitmap pattern fill

1 Select an object.

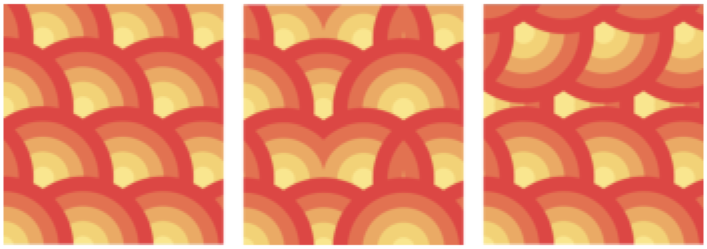
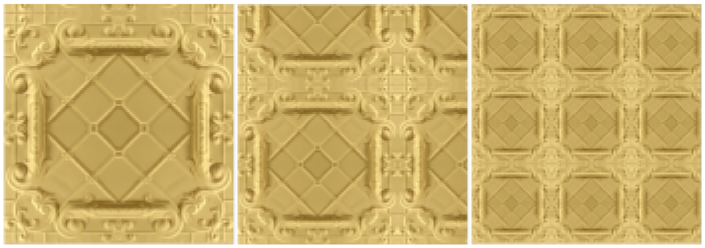
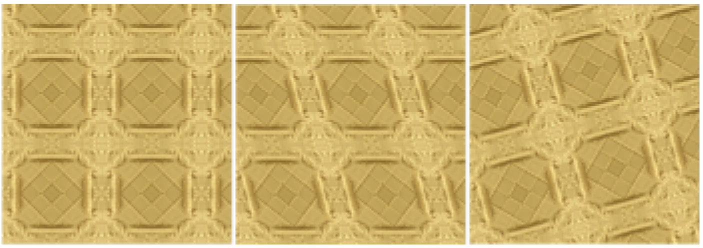
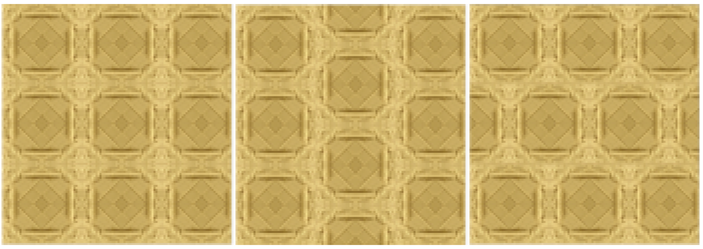
2 Click the **Interactive fill** tool in the toolbox, and then click one of the following buttons on the property bar:
   - **Vector pattern fill**
   - **Bitmap pattern fill**

3 In the **Fill** area of the **Properties** docker, click the arrow ▼ button at the bottom to display more pattern fill options.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

4 Perform a task from the following table.

To	Do the following
Arrange the tiles so that alternating tiles are reflections of each other	Click the **Mirror tiles horizontally** or the **Mirror tiles vertically** button.

To	Do the following
	 *This illustration shows a pattern fill (left) that is mirrored horizontally (middle), and vertically (right).*
Set the width and height of the pattern tiles	Type values in the **Fill width** and **Fill height** boxes.  *This illustration shows the effect of changing the size of a pattern tile from bigger to smaller.*
Move the center of the pattern fill up, down, left, or right	Type values in the **X** and **Y** boxes.
Slant or rotate the pattern at a specified angle	Type a value in the **Skew** box or the **Rotate** box.  *The pattern fill in this illustration is slanted 15 degrees (middle) and rotated 15 degrees (right).*
Specify row or column offset as a percentage of the tile’s height or width	Click the **Row offset** or the **Column offset** button, and type a value in the **% of tile** box.  *This illustration shows a column offset by 50% (middle) and a row offset by 50% (right).*

To	Do the following
Apply object transformations to the pattern fill	Enable the **Transform with object** check box.
Apply the selected fill to the intersecting area of combined objects	Enable the **Fill winding** check box. For more information, see “Combine objects” on page 398.
Adjust additional properties of a bitmap pattern fill	See “To adjust the color transitions, brightness, and contrast of a bitmap pattern fill” on page 500.

You can also skew or rotate tiles by clicking the **Interactive fill** tool in the toolbox, selecting an object, and dragging the skewing or rotation handles to change the appearance of the pattern.

To adjust the color transitions, brightness, and contrast of a bitmap pattern fill

1 Select an object.

2 Click the **Interactive fill** tool in the toolbox, and then click one of the following buttons on the property bar:

- **Vector pattern fill**
- **Bitmap pattern fill**

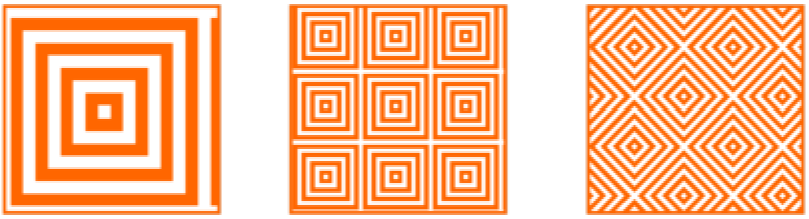
3 In the **Fill** area of the **Properties** docker, click the arrow ▼ button at the bottom to display more pattern fill options.

4 Perform a task from the following table.

To	Do the following
Create a radial or linear seamless blend	Click the **Radial blend** button, or click the **Linear blend** button and move the slider.
Smooth the color transition of the pattern tile edges with their opposite edge	Enable the **Edge match** check box, and type a value in the box.
Increase or decrease the brightness of the pattern	Enable the **Brightness** check box, and type a value in the box.
Increase or decrease the grayscale contrast of the pattern	Enable the **Luminance** check box, and type a value in the box.
Increase or decrease the color contrast of the pattern	Enable the **Color** check box, and type a value in the box.

Two-color pattern fills

A two-color pattern fill is composed only of the two colors that you choose. In addition to specifying the colors, you can mirror the fill tiles vertically or horizontally, and you can set the size of the fill tiles. You can also skew and rotate the fill, and you can move its center.



A two-color fill applied to an object (left). Next, the fill is resized (middle), and rotated (right).

You can create your own pattern fill from objects in the drawing window by using the **Object** ▶ **Create** ▶ **Pattern Fill** command.

To apply a two-color pattern fill

1. Select an object.
2. Click the **Interactive fill** tool in the toolbox, and then click the **Two-color pattern fill** button on the property bar.
3. Choose a fill from the **First fill color or pattern** picker.
4. Open the **Front color** picker, and click a color.
5. Open the **Back color** picker, and click a color.

   You can use the **Properties** docker to edit the attributes of the two-color fill by clicking the arrow ▼ button at the bottom of the **Fill** section, and performing a task from the following table.

To	Do the following
Arrange the tiles so that alternating tiles are reflections of each other	Click the **Mirror tiles horizontally** or the **Mirror tiles vertically** button.
Set the width and height of the pattern tiles	Type values in the **Fill width** and **Fill height** boxes.
Move the center of the pattern fill up, down, left, or right	Type values in the **X** and **Y** boxes.
Rotate the pattern at a specified angle	Type a value in the **Rotate** box.
Slant the pattern at a specified angle	Type a value in the **Skew** box.
Specify row or column offset as a percentage of the tile’s height or width	Click the **Row offset** or the **Column offset** button, and type a value in the **% of tile** box.
Apply object changes to the pattern fill	Enable the **Transform with object** check box. Any transformations applied to the object such as resizing and rotating will be applied to the fill as well.

To	Do the following
Apply the selected fill to the intersecting area of combined objects	Enable the **Fill winding** check box. For more information, see “Combine objects” on page 398.

You can also mix colors in a two-color pattern fill by pressing and clicking a color on the color palette.

You can also drag colors from the color palette to the interactive handles to change the colors of the fill. You can mix colors by holding down while dragging a color to the interactive handles.

To create a two-color pattern fill

1. Click **Object** ▸ **Create** ▸ **Pattern Fill**.
2. In the **Create pattern** dialog box, enable the **Two color** option, and click **OK**.
3. In the drawing window, select the pattern or area that you want to use for the fill, and then double-click the selection.
4. In the dialog box that appears, choose a resolution, and then click **OK**.
   The new two-color pattern fill can be accessed from the **Fill** picker.

Texture fills

A texture fill is a randomly generated fill that you can use to give your objects a natural appearance. You can use existing texture fills, such as water, minerals, and clouds. You can change the colors of a texture fill. Texture fills can hold only RGB colors; however, other color models and palettes can be used as a reference to select colors. For information about color models, see “Color models” on page 467.

You can change the tile size of texture fills. Increasing the resolution of a texture tile increases the accuracy of the fill. You can also specify exactly where these fills begin by setting the tile origin. Corel DESIGNER also lets you offset tiles in a fill. Adjusting the horizontal or vertical position of the first tile, relative to the top of the object, affects the rest of the fill.

You can also rotate or skew the fill, adjust the tile size, and change the center of the texture.

If you want a texture fill to change according to the actions you perform on the filled object, you can set the fill to transform with the object. For example, if you enlarge the filled object, the texture becomes larger while the number of tiles remains the same.

Texture fills can enhance a drawing. However, they also increase the size of a file and the time it takes to print, so you may want to use them in moderation.

To apply a texture fill

1. Select an object.
2. Click the **Interactive fill** tool in the toolbox, and then click the **Texture fill** button on the property bar.
3. Choose a texture library from the **Texture library** list box.
4. Choose a texture from the **Fill** picker.
   If you want to edit the texture, click the **Edit fill** button . In the **Edit fill** dialog box, perform an action from the following table.

To	Do the following
Arrange the tiles so that alternating tiles are reflections of each other	Click **Transformations**, and click the **Mirror tiles horizontally** or the **Mirror tiles vertically** button .
Change the size of the fill	Click **Transformations**, and type values in the **Fill width** and **Fill height** boxes.

To	Do the following
Move the center of the fill up, down, left, or right	Click **Transformations**, and type values in the **X** and **Y** boxes.
Rotate the fill at a specified angle	Click **Transformations**, and type a value in the **Rotate** box.
Slant the fill at a specified angle	Click **Transformations**, and type a value in the **Skew** box.
Specify a row or column offset as a percentage of the tile's width or height	Click **Transformations**, and click the **Row offset** or the **Column offset** button. Type a value in the **% of tile** box.
Apply object changes to the texture fill	Click **Transformations**, and enable the **Transform with object** check box.
Specify the bitmap resolution of the texture fill	Click **Texture resolution and size,** and type a value in the **Bitmap resolution** box.
Apply the selected fill to the intersecting area of combined objects	Enable the **Fill winding** check box. For more information, see "Combine objects" on page 398.

PostScript fills

You can apply PostScript texture fills to objects. A PostScript texture fill is created in the PostScript language. Some textures are very complex, and large objects that contain PostScript texture fills may take time to print or to be updated on the screen. Depending on the view mode you are using, the letters "PS" — rather than the fill — may appear. For more information about displaying PostScript fills, see "Views" on page 109.

When you apply a PostScript texture fill, you can change several properties, such as the size, line width, and the amount of gray that appears in the texture's foreground and background.

To apply a PostScript fill

1 Select an object.

2 Click the **Interactive fill** tool in the toolbox, and then click the **PostScript fill** button on the property bar.

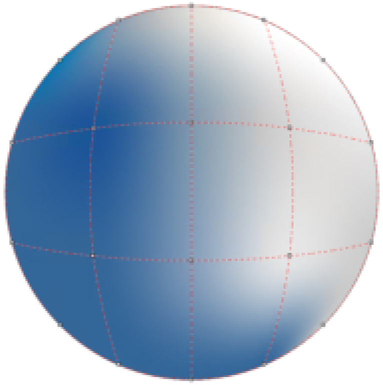
3 Choose a fill from the **PostScript fill textures** list box.

If you want to change the fill properties, click the **Edit fill** button, and specify the settings you want.

Mesh fills

When you fill an object with a mesh fill, you can create unique effects. For example, you can create smooth color transitions in any direction without having to create blends or contours. When you apply a mesh fill, you specify the number of columns and rows in the grid, and you specify the grid's intersecting points.

After you have created a mesh object, you can edit the mesh fill grid by adding and removing nodes or intersections. You can also remove the mesh.



An example of a mesh fill

A mesh fill can be applied only to closed objects or a single path. If you want to apply a mesh fill to a complex object, you must first create a mesh-filled object and combine it with the complex object to form a PowerClip object. For more information about working with PowerClip objects, see "PowerClip objects" on page 318.

You can add color to a patch of a mesh fill and to the individual intersection nodes. You can also choose to mix colors for a more blended appearance.

In addition, you can smooth the color in a mesh fill to reduce the appearance of hard edges. You can also reveal objects underneath a selected area by applying transparency to the mesh fill.

You can set the default properties of all new mesh fills by specifying the number of rows and columns in the mesh grid.

To apply a mesh to an object

1. Select an object.
2. In the toolbox, click the **Mesh fill** tool .
3. Type the number of columns in the top portion of the **Grid size** box on the property bar.
4. Type the number of rows in the bottom portion of the **Grid size** box on the property bar, and press **Enter**.
5. Adjust the grid nodes on the object.

You can also

Add a node or an intersection	Click once within a grid, and click the **Add intersection** button on the property bar. You can also add a node or an intersection by double-clicking within a grid.
Remove a node or an intersection	Click a node, and click the **Delete nodes** button on the property bar.
Shape the mesh fill	Drag a node to a new location.
Remove the mesh fill	Click the **Clear mesh** button on the property bar.

If the mesh object contains color, adjusting the intersection nodes of the mesh affects how the colors blend together.

You can also marquee select or freehand marquee select nodes to shape an entire area of the mesh. To marquee select nodes, choose **Rectangular** from the **Selection mode** list box on the property bar, and drag around the nodes that you want to select. To freehand select nodes, choose **Freehand** from the **Selection mode** list box, and drag around the nodes that you want to select. Holding down **Alt** while dragging lets you toggle between the Rectangular and Freehand selection modes.

You can add an intersection or a node by double-clicking in a space, or you can add a single line by double-clicking a line.

To fill a mesh with color

1 Select a mesh-filled object.

2 In the toolbox, click the **Mesh fill** tool.

3 Drag a color from the color palette to a patch in the object.

You can also

Color a node in a mesh fill	Click a node, and click a color on the color palette. You can also drag a color from the color palette to a node.
Mix a color in a mesh fill	Select part of the mesh, press **Ctrl**, and click a color on the color palette.

You can also marquee select or freehand marquee select nodes to apply a color to an entire area of the mesh. To marquee select nodes, choose **Rectangular** from the **Selection mode** list box on the property bar, and drag around the nodes that you want to select. To freehand select nodes, choose **Freehand** from the **Selection mode** list box on the property bar, and drag around the nodes that you want to select. Holding down **Alt** while dragging lets you toggle between the Rectangular and Freehand selection modes.

To smooth color transitions in a mesh fill

1 Select a mesh-filled object.

2 In the toolbox, click the **Mesh fill** tool.

3 Make sure that the **Smooth mesh color** button on the property bar is enabled.

To apply transparency to a mesh fill

1 Select a mesh-filled object.

2 In the toolbox, click the **Mesh fill** tool.

3 Click a node to select part of the mesh.

4 On the property bar, type a value in the **Transparency** box slider.

Higher values increase the transparency of the selected area.

To set the default properties of mesh fills

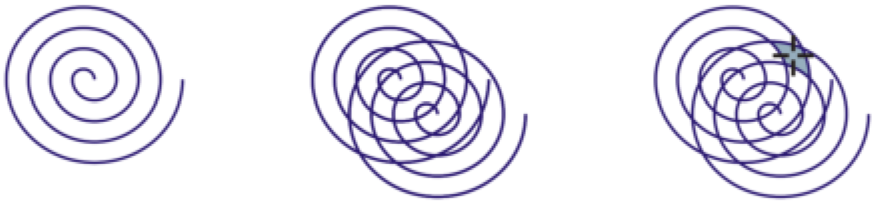
1 Click **Tools** ▸ **Options** ▸ **Tools**.

2 In the left pane of the dialog that appears, click **Mesh Fill**.

3 Type values in the **Number of columns** and **Number of rows** boxes.

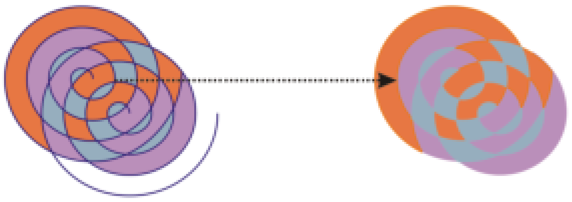
Apply fills to areas

You can apply fills to any enclosed area by using the **Smart fill** tool. Unlike other fill tools, which fill only objects, the **Smart fill** tool detects the edges of an area and creates a closed path so that the area can be filled. For example, if you draw a freehand line that crosses over itself to create loops, the **Smart fill** tool can detect the edges of the loops and fill them.



In the example above, the original spiral object is duplicated and offset, resulting in enclosed areas that can be filled by using the Smart fill tool.

Because the **Smart fill** tool creates a path around the area, it essentially creates a new object that can be filled, moved, copied, or edited. This means that the tool can be used in one of two ways: to fill an area or to create a new object from an area.



Although primarily used to fill areas, the Smart fill tool can also be used to create new objects. In the example above, the original objects — the two spirals (left) — are deleted (right), but the fill remains because each filled area is actually an object.

You can apply the default fill and outline to the area, use the property bar to specify a specific fill color and outline, or create an outline with no fill.

When you use the **Smart fill** tool on areas that already have fills applied to them, remember the following:

- An object with transparency applied to it is considered completely transparent — paths under any area of the object are detected, regardless of whether the specific area appears opaque.
- PostScript fills are considered transparent — paths under any area of a PostScript fill are detected.
- All fills other than PostScript fills are considered opaque — paths under these fills are not detected.

To apply a fill to an enclosed area

1 In the toolbox, click the **Smart fill** tool .

2 On the property bar, choose one of the following options from the **Fill Options** list box:

- **Use default** — lets you apply the default fill settings
- **Specify** — lets you fill the area with a solid color by choosing a color from the **Fill color** picker on the property bar
- **No fill** — applies no fill to the area

3 From the **Outline** list box, choose one of the following options:

- **Use default** — lets you apply the default outline settings

- **Specify** — lets you choose a line width from the **Outline width** box and a line color from the **Outline color** picker
- **No outline** — applies no outline to the area

4 Click inside the enclosed area that you want to fill.

A new object is created from the enclosed area, and the selected fill and outline options on the property bar are applied to it. The new object appears on top of the existing objects in the layer.

If you click outside an enclosed area, a new object is created from all objects on the page, and the selected fill and outline options on the property bar are applied to the new object.

The outline width is centered on an object’s path. Because the **Smart fill** tool detects paths, not outlines, thick outlines appear partially covered by the new object. You can uncover the original outlines by changing the stacking order of the objects. For information about changing the stacking order of objects, see “To change the order of objects” on page 390.

Work with fills

There are a number of tasks that are common to all types of fills. You can choose a default fill color so that every object that you add to a drawing has the same fill. You can also remove a fill, copy it to another object, or use it to fill an area surrounded by an open curve.

If you want to apply the same fill to other objects or simultaneously modify the fill attributes of multiple objects in a drawing, you can save the fill settings as a style. For more information about styles, see “Styles and style sets” on page 761. You can search for objects based on their fill and replace the existing fill with a new one. For more information, see “Find and replace colors” on page 475.

To choose a default fill color

1 Click a blank area on the drawing page to deselect all objects.

2 Click any rectangle or circle tool.

3 On the property bar, click the **Fill** button, and choose **Fill color dialog**.

4 In the **Uniform fill** dialog box, specify any fill settings.

You can also change the default fill color by editing the default style sets in the **Object Styles** docker. For more information, see “Manage and apply default object properties” on page 768.

To remove a fill

1 Select an object.

2 Click the **Interactive fill** tool in the toolbox, and then click the **No fill** button on the property bar.

You cannot remove mesh fills by following this procedure. To remove a mesh fill from an object, select the object by using the **Mesh fill** tool, and click **Clear Mesh** on the property bar.

To copy a fill to another object

1 Using the **Pick** tool, select the object from which you want to copy the fill.

2 With the right mouse button, drag the object over the destination object to which you want to apply the fill.

A blue outline of the first object follows the pointer to the destination object.

3 When the pointer changes to a crosshair pointer ⌖, release the mouse button, and choose **Copy fill here** from the context menu.

You can also click the **Interactive fill** tool, select the object to which you want to copy a fill, click the **Copy fill** button on the property bar, and click the object from which you want to copy the fill.

You can also use the **Attributes eyedropper** tool to copy a fill. For more information, see "To copy object properties from one object to another" on page 376.

You can also sample the color of an existing object and apply the sampled color to another object as a uniform fill.

To show fills in open curves

1 Click **Layout** ▸ **Document Options**.

2 In the left pane of the dialog box that appears, click **General**.

3 Enable the **Fill open curves** check box.

Find, manage, and save fills and transparencies

When working with vector patterns, bitmap patterns, or fountain fills and transparencies, you can access your personal local library as well as shared and local folders to browse, search, and save fills and transparency patterns.

This section contains the following topics:

- "Find and view fills and transparencies" (page 509)
- "Manage fills and transparencies" (page 512)
- "Save fills and transparencies" (page 514)

Find and view fills and transparencies

Corel DESIGNER lets you use, browse, and search vector patterns, bitmap patterns, and fountain fills that are available locally on your computer, on portable media devices, and in network folders. Any of these fills can also be used as transparency patterns. For more information, see "Object transparency" on page 627.

To get you started, Corel provides local fills that are listed under **All content** in the **Fill** and **Transparency** pickers. These fills are stored in your **Documents\Corel\Corel Content\Fills** folder. If you are looking to expand your fill collection, you can download additional fill packs from within the **Get More** dialog box.

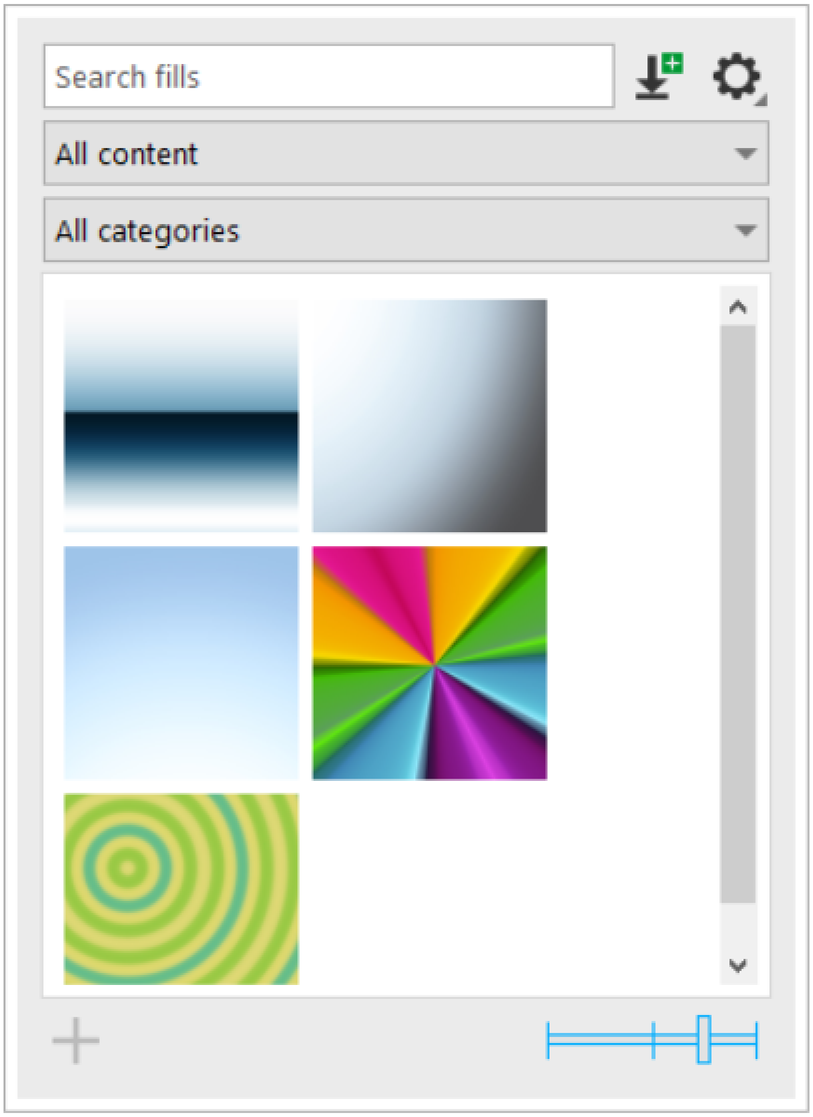
To access fills and patterns that are saved to local folders outside your **Documents\Corel\Corel Content\Fills** folder, you can create links to these folders in the **Fill** and **Transparency** pickers. Such links are known as aliases. In addition, aliases can be used to access fills saved to shared network locations as well as secondary storage devices such as USB flash drives, and portable hard drives.

You can also view the list of your favorite or most recently used fills and transparencies.

You can search and browse one pack, folder or list at a time. You can also browse and search your entire **All content** library by enabling the **Browse recursively** option.

When you copy a folder that contains many fills to your computer, it may take some time for Windows to index the folder. To view, browse, and search fills in such a folder right away, you may need to reindex the folder.

To find fills and transparencies more easily, you can filter them based on categories such Abstract, Geometric, Metal, Nature, and more. You can also sort local fills and transparencies by name and the date they were created or modified.



The Fill picker lets you search, browse, and manage local and shared fills.

Fills and transparencies appear as thumbnail images. By positioning your pointer over a thumbnail, you can view the filename and file location. You can adjust the size of the thumbnails for easier and faster preview of fills and transparencies. In addition, you can resize the **Fill** picker or the **Transparency** picker to view more thumbnails at a glance.

For more information about fills, see "Fills" on page 487.

To find, filter, and sort fills and transparencies

1 Select an object.

2 Click **Edit** ▶ **Properties**.

3 In the **Properties** docker, click one of the following buttons in the **Fill** or **Transparency** section:

- **Fountain fill** or **Fountain transparency**
- **Vector pattern fill** or **Vector pattern transparency**
- **Bitmap pattern fill** or **Bitmap pattern transparency**

4 Open the **Fill** picker or the **Transparency** picker.

5 From the **Choose content source** list box, choose the local pack, folder, network location or list you want to search or browse. The items under **All content** show the fill packs provided by Corel and any fill packs and fills added by you.

To search, type a keyword in the **Search** box, and press **Enter**.

You can also

Browse or search all items in your **All content** library	From the **Choose content source** list box, choose **All content**. Click the **Options** button ⚙, and click **Browse recursively**.
Reindex a folder	From the **Choose content source** list box, choose **All content** or an alias. Click the **Options** button ⚙, and click **Reindex folder**.
View the last 25 most recently used fills and patterns	From the **Choose content source** list box, choose **Recent**.
View your favorite fills and transparencies	From the **Choose content source** list box, choose **Favorites**. For information about how to mark a fill as favorite, see "To manage fills and transparencies" on page 513.
Filter fills and transparencies	From the **Choose content source** list box, choose a pack under **All content** or an alias. Choose a category from the **Filter** list box.
Sort fills and transparencies	From the **Choose content source** list box, choose a pack under **All content** or an alias. Click the **Options** button ⚙, and choose one of the following: • **Sort by name** sorts fills and transparencies by the fill name, in alphabetical order. • **Sort by date created** sorts fills and transparencies by the date they were created, starting with the last created fill. • **Sort by last modified** sorts fills and transparencies by the date they were modified, starting with the last modified fill. Fills and transparencies in your **Favorites** list are automatically sorted by the date you marked them as favorites, starting with the last fill and transparency added to **Favorites**. Fills and transparencies in your **Recent** list are automatically sorted by the date you used them, starting with the last used fill or transparency.

This procedure applies only to vector patterns, bitmap patterns, and fountain fills and transparencies.

To download and add a new fill and transparency pack

1 Open the **Fill** picker or the **Transparency** picker in the **Fill** or **Transparency** section of the **Properties** docker.

2 Open the **Choose content source** list box, and click **Add new**.

3 Click **Get More**.

4 In the **Get More** dialog box, click the fill pack you want.

5 Do one of the following:
  - Click **Buy**, and follow the onscreen instructions to purchase the item.
  - Click **Download** if the item is included in your product or subscription.

To add an alias to a location that contains fills and transparencies

1 Open the **Fill** picker or the **Transparency** picker in the **Fill** or **Transparency** section of the **Properties** docker.

2 Open the **Choose content source** list box, and click **Add new**.

3 Click **Create alias**.

4 In the **Locate fills library** dialog box, browse to the folder or location you want.

5 Click **Select Folder**.

To view the filename and location of a fill or transparency

- In the **Fill** picker or the **Transparency** picker, point to a thumbnail.

To adjust the size of fill or transparency thumbnails

- In the **Fill** picker or the **Transparency** picker, move the **Thumbnail size** slider.

To resize the Fill picker or the Transparency picker

- Drag the lower-right corner of the **Fill** picker or the **Transparency** picker.
  You can increase the width of the picker by dragging its right side, and you can increase the height of the picker by dragging its bottom side.

Manage fills and transparencies

The **Fill** and **Transparency** pickers let you manage the list of your local packs and aliases (links to local folders, network locations, and secondary storage devices). For example, you can rename the local packs or aliases, and you can remove aliases from the list. If an alias no longer works because the fill folder has been moved, you can browse to the new location to restore the link.

To find the fills and transparencies you like with ease, you can mark them as favorites. In addition, you can view and change the properties of a fill or transparency. For example, you can change its name and language; and you can add new tags and delete existing tags. When you no longer need a fill or transparency, you can delete it.

To update the list of fill packs in the Fill and Transparency pickers

1 Open the **Fill** picker or the **Transparency** picker from the property bar or the **Fill** or **Transparency** section of the **Properties** docker.

2 Choose a fill pack from the **Choose content source** list box under **All content**.

3 Click the **Options** button ⚙, and perform a task from the following table.

To	Do the following
Rename a fill pack	Click **Rename,** and in the **Rename** dialog box, type a name in the **Name** box.
Open the fill pack in Windows Explorer	Click **Open folder location**.

To	Do the following
Delete a fill pack	Click **Open folder location**. Select the folder that contains the pack in Windows Explorer, right-click it, and click **Delete**. This action deletes the fill pack and removes it from the list in the **Fill** and **Transparency** pickers.

To update the list of aliases in the Fill and Transparency pickers

1. Open the **Fill** picker or the **Transparency** picker from the property bar or the **Fill** or **Transparency** section of the **Properties** docker.
2. Choose an alias from **Choose content source** list box.
3. Click the **Options** button ⚙, and perform a task from the following table.

To	Do the following
Browse to a folder that has been moved or renamed	Click **Browse**, and navigate to the folder that contains the fills.
Rename the alias	Click **Rename,** and in the **Rename** dialog box, type a name in the **Name** box.
Remove the alias from the list	Click **Remove**.
Open the folder in Windows Explorer	Click **Open folder location**.

To manage fills and transparencies

1. Select an object.
2. Click **Edit ▸ Properties**.
3. In the **Properties** docker, click one of the following buttons in the **Fill** or **Transparency** section:
   - **Fountain fill** or **Fountain transparency**
   - **Vector pattern fill** or **Vector pattern transparency**
   - **Bitmap pattern fill** or **Bitmap pattern transparency**
4. Open the **Fill** picker or the **Transparency** picker.
5. Perform an action from the following table.

To	Do the following
Mark a fill or pattern as a favorite	Right-click a thumbnail, and click **Favorite**.
Change the name of a fill or pattern in your local library, or the tags associated with it	Right-click a thumbnail, and click **Properties**. In the **Properties** dialog box, do any of the following: • Choose a language from the **Language** list box. • Type a new name in the **Title** box. • Choose a category from the **Category** list box to categorize the fill or pattern. • Add to or delete tags from the **Tags** box.

To	Do the following
Delete a fill or pattern from your local library	Right-click a thumbnail, and click **Delete**.

This procedure applies only to vector patterns, bitmap patterns, and fountain fills and transparencies.

Save fills and transparencies

After you create or modify a fill or transparency pattern, you can save it and add metadata such as name and tags in the language of your choice. Fills and patterns are saved in a special file format with a **.fill** extension, which preserves information about the transformations applied to the fill or pattern.

To save a custom fill or transparency

1 In the **Fill** or **Transparency** section of the **Properties** docker, click the **Save as new** button ⊕.

This button is available for fountain, vector pattern, and bitmap pattern fills and transparencies, but not for two-color pattern, texture, and PostScript fills and transparencies. For information about saving a two-color pattern fill, see "To create a two-color pattern fill" on page 502.

2 In the **Create Custom [Fill Type]** dialog box, choose a language from the list box, type a name for the fill or pattern, and type any tags that you want to associate with it.

Fills and patterns in your personal library are saved by default in your **Documents\Corel\Corel Content\Fills** folder. You can change the default location to which fills and patterns are saved. For more information, see "Change content locations" on page 133.

You can also save a fill or transparency by clicking the **Save custom fill** button ⊕ in the **Fill** or **Transparency** picker. The fill or transparency is saved to the location selected in the **Choose content source** list box in the **Fill** or **Transparency** picker. If you have selected **Recent** from the **Choose content source** list box, the fill or transparency is saved to your **Documents\Corel\Corel Content\Fills** folder.

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Color management

Color management helps ensure colors appear consistent when you work with files from various sources and output these files on different devices.

This section contains the following topics:

- “About color management” (page 515)
- “Get started with color management” (page 519)
- “Install, load, and embed color profiles” (page 522)
- “Assign color profiles” (page 523)
- “Convert colors to other color profiles” (page 524)
- “Color-conversion settings” (page 524)
- “Soft proofing” (page 525)
- “Color management presets” (page 526)
- “Color management policies” (page 527)
- “Manage colors when opening documents” (page 528)
- “Manage colors when importing and pasting files” (page 529)
- “Manage colors for print” (page 530)
- “Use a safe CMYK workflow” (page 530)
- “Manage colors for online viewing” (page 530)

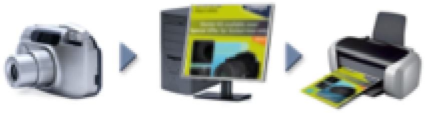
About color management

This section provides answers to the following commonly asked questions about color management:

- “Why don’t colors match?” (page 516)
- “What is color management?” (page 516)
- “Why do I need color management?” (page 516)
- “How do I get started with color management?” (page 517)
- “Is my monitor displaying the correct colors?” (page 517)
- “Should I assign a color profile or convert colors to a color profile?” (page 517)
- “What is a rendering intent?” (page 517)

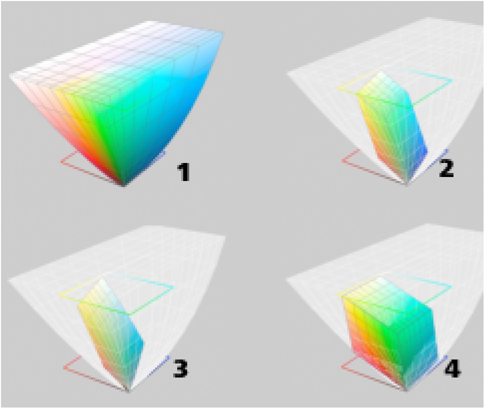
Why don’t colors match?

Different tools are used during the process of creating and sharing a document. For example, you may start with a file that was created in another application or import an image that was captured by a digital camera or scanner. After completing the document, you may print it or email it to a colleague for review. Each of the tools that you use in your workflow has a different way of interpreting color. In addition, each tool has its own range of available colors, called a color space, which is a set of numbers that define how each color is represented.



Example of a document workflow

In other words, when defining and interpreting color, each tool speaks a unique language. Consider a color in the color space of your digital camera: a vivid blue RGB color with the values Red = 0, Green = 0, and Blue =255. This color may appear as a different color in the color space of your monitor. In addition, the color space of your printer may not contain a match for this color. As a result, when your document moves through the workflow, this vivid blue color gets lost in the translation and is not accurately reproduced. A color management system is designed to improve the communication of color in the workflow so that the color of the output matches your intended color.



Colors are defined by their color space. 1. Lab color space. 2. sRGB color space, displayed against the Lab color space. 3. U.S. Web Coated (SWOP) v2 color space. 4. ProPhoto RGB color space.

What is color management?

Color management is a process that lets you predict and control color reproduction, regardless of the source or destination of the document. It ensures a more accurate color representation when a document is viewed, modified, shared, exported to another format, or printed.

A color management system, also known as a color engine, uses color profiles to translate the color values from one source to another. For example, it translates the colors that are displayed on the monitor into the colors that a printer can reproduce. Color profiles define the color space of monitors, scanners, digital cameras, printers, and the applications that you use to create or edit documents.

Why do I need color management?

If your document requires accurate color representation, you may want to learn more about color management. The complexity of your workflow and the ultimate destination of your documents are also important considerations. If your documents are destined only for online viewing, color management may not be as important. However, if you plan to open documents in another application or if you are creating documents for print or multiple types of output, then proper color management is essential.

Color management lets you do the following:

- reproduce colors consistently across your workflow, especially when opening documents that were created in other applications
- reproduce colors consistently when sharing files with others

- preview (or “soft-proof”) colors before they are sent to their final destination, such as a printing press, a desktop printer, or the web
- reduce the need to adjust and correct documents when sending them to different destinations

A color management system does not offer identical color matching, but it greatly improves color accuracy.

How do I get started with color management?

Here are some suggestions for adding color management to your workflow:

- Make sure that your monitor is displaying the correct colors. For more information, see “Is my monitor displaying the correct colors?” on page 517.
- Install color profiles for any input or output devices that you are planning to use. For more information, see “Install, load, and embed color profiles” on page 522.
- Become familiar with the color management features of Corel DESIGNER. The default settings for color management produce good color results, but you can change these default settings so that they suit your specific workflow. For more information, see “Get started with color management” on page 519.
- Soft-proof documents to preview final results on-screen. For more information, see “Soft proofing” on page 525.
- Embed color profiles when saving and exporting files. In this way, you help ensure color consistency when the files are viewed, modified, or reproduced. For more information, see “Install, load, and embed color profiles” on page 522.

Is my monitor displaying the correct colors?

Calibrating and profiling the monitor are essential steps for ensuring color accuracy. When you calibrate a monitor, you set it to display colors according to an established standard of accuracy. After calibration, you can create a color profile of the monitor, which describes how the monitor interprets colors. This custom color profile is usually installed in your operating system by the profiling software, so it can be shared with other devices and applications. Calibration and profiling work together to achieve color accuracy: If a monitor is incorrectly calibrated, its color profile is not useful.

Calibration and profiling are complex and usually require third-party calibration devices, such as colorimeters and specialized software. Furthermore, improper calibration may do more harm than good. You can learn more about monitor calibration and custom color profiles by researching color management techniques and products. You can also refer to the documentation that was provided with your operating system or monitor.

How you perceive the color that your monitor displays is also important for managing color consistency. Your perception is influenced by the environment in which you are viewing the documents. Here are some ways to create a suitable viewing environment:

- Ensure that your room has a consistent flow of light. For example, if the room is filled with sunlight, use a shade, or if possible, work in a room without windows.
- Set the monitor background to a neutral color, such as gray, or apply a grayscale image. Avoid using colorful wallpapers and screensavers.
- Don’t wear bright clothing that can clash with the display of colors on the monitor. For example, wearing a white shirt reflects onto the monitor and alters your perception of color.

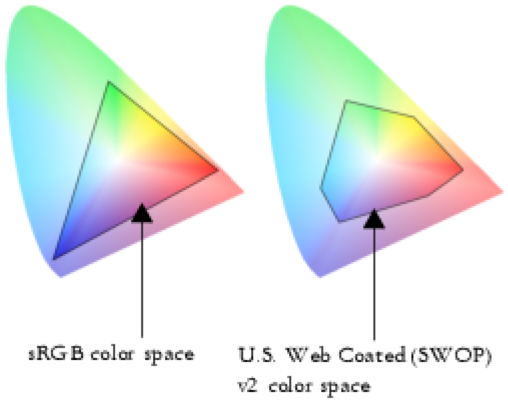
Should I assign a color profile or convert colors to a color profile?

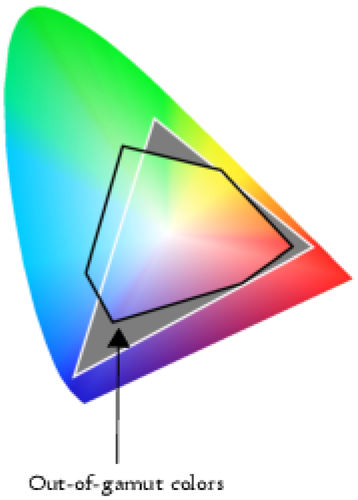
When you assign a color profile, the color values, or numbers, in the document do not change. Instead, the application uses the color profile to interpret the document colors. However, when you convert colors to another color profile, the color values in the document change.

The best practice is to choose a suitable color space when you create a document and to use the same color profile throughout your workflow. You should avoid assigning color profiles and converting colors to other color profiles while working on a document. For more information, see “Assign color profiles” on page 523 and “Convert colors to other color profiles” on page 524.

What is a rendering intent?

A color management system can perform effective translation of document colors to multiple devices. However, when converting colors from one color space to another, a color management system may be unable to match certain colors. This translation failure occurs because some colors in the source may not fit within the range (or gamut) of the destination color space. For example, the bright red and blue colors that you see on your monitor are often outside the gamut of colors that your printer can produce. These “out-of-gamut” colors can dramatically change the look of the document, depending on how they are interpreted by the color management system. Each color management system has four methods of interpreting out-of-gamut colors and mapping them into the gamut of the destination color space. These methods are known as “rendering intents.” The choice of a rendering intent depends on the graphical content of the document.

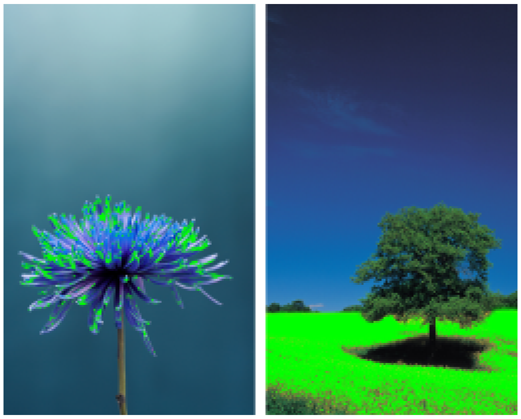




Many colors in an sRGB document may be out of gamut for the U.S. Web Coated (SWOP) v2 color space. The out-of-gamut colors are mapped into gamut according to the rendering intent.

The following rendering intents are available:

- The **Relative colorimetric** rendering intent is suitable for logos or other graphics that contain only a few out-of-gamut colors. It matches the out-of-gamut source colors with the closest in-gamut colors at the destination. This rendering intent causes the white point to shift. If you print on white paper, the whiteness of the paper is used to reproduce the white areas of the document. Therefore, this rendering intent is a good option if your document will be printed.
- The **Absolute colorimetric** rendering intent is suitable for logos, or other graphics, that require very precise colors. If no match is found for the source colors, then the closest possible match is used. The **Absolute colorimetric** and **Relative colorimetric** rendering intents are similar, but the **Absolute colorimetric** rendering intent preserves the white point through the conversion and does not adjust for the whiteness of the paper. This rendering intent is used mainly for proofing.
- The **Perceptual** rendering intent is suitable for photographs and bitmaps that contain many out-of-gamut colors. The overall color appearance is preserved by changing all the colors, including the in-gamut colors, to fit within the range of colors at the destination. This rendering intent maintains the relationships between colors to produce the best results.
- The **Saturation** rendering intent produces more concentrated solid colors in business graphics, such as charts and graphs. Colors may be less accurate than those produced by other rendering intents.



The number of out-of-gamut colors (indicated by the green overlay) may influence your choice of a rendering intent.
Left: The Relative colorimetric rendering intent is suitable for this photo, which contains only a few out-of-gamut colors.
Right: The Perceptual rendering intent is a good choice for this photo, which contains many out-of-gamut colors.

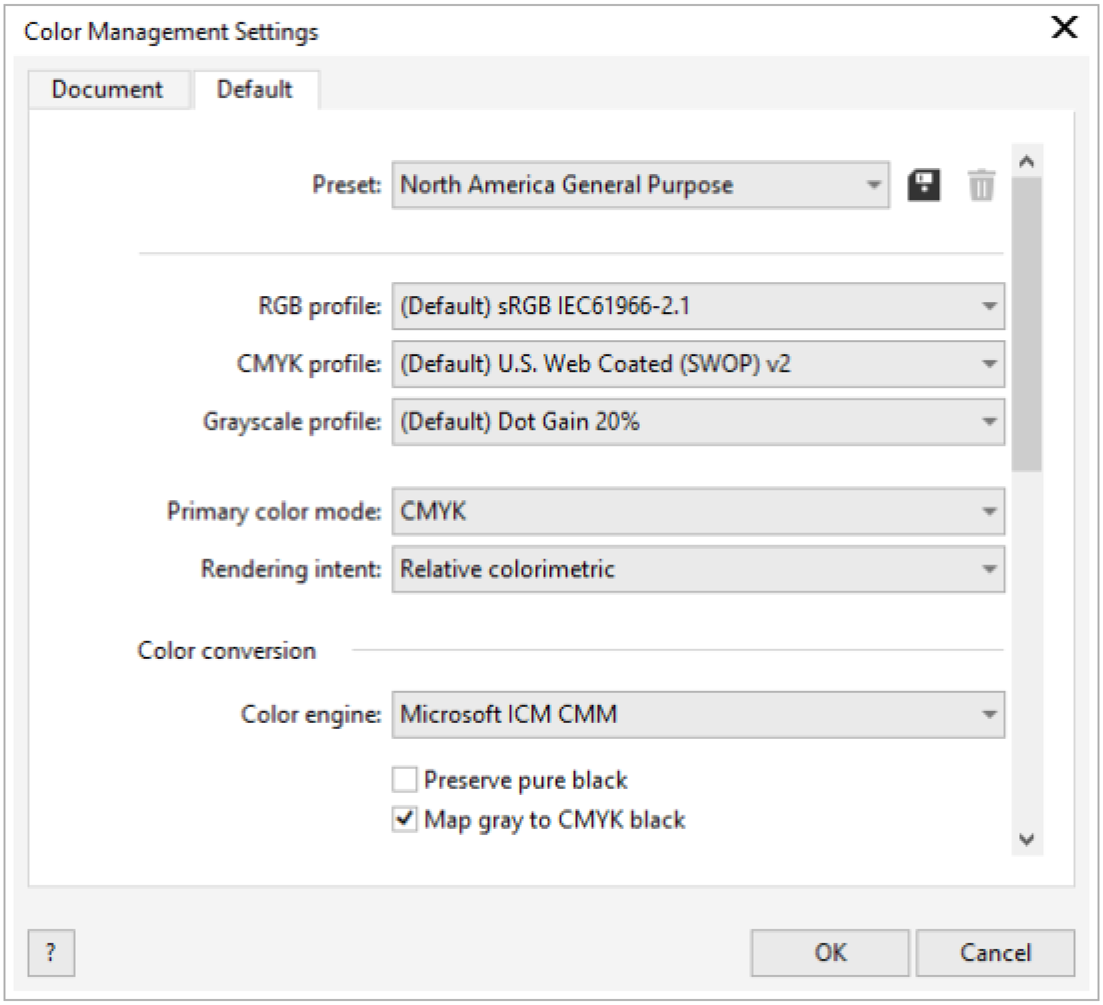
Get started with color management

Corel DESIGNER has two types of color management settings: default settings for color management and document color settings. The default settings for color management control the colors of new documents and any documents that do not contain color profiles (also known as “untagged documents”). Documents that were created in earlier versions of Corel DESIGNER are treated as untagged. Document color settings affect only the colors of the active document.

Default settings for color management

The default settings for color management are essential for producing consistent colors.

- **Preset** — If you are new to color management and create designs for a specific output, you can choose a preset to help you get started with the right color management settings such as default color profiles and color-conversion settings. Examples are the **North America Prepress** preset, which is suitable for projects to be printed by North American print service providers, and the **Europe Web** preset, which is suitable for web projects that are created in Europe. For more information about color management presets, see “Color management presets” on page 526.
- **Default color profiles** — define the RGB, CMYK, and grayscale colors in new and untagged documents. You can change these settings so that all new documents use the color profiles that you specify. In some applications, default color profiles are called “working space profiles.”
- **Primary color mode** — determines the document color palette that is displayed when you open or start a document as well as the default color mode of a document that is exported as a bitmap. The primary color mode is set for all new and untagged documents, but you can change this setting for the active document on the **Document** tab of the **Color management settings** dialog box. Note that the primary color mode does not limit colors in a Corel DESIGNER document to a single color mode.
- **Rendering intent** — lets you choose a method for mapping out-of-gamut colors in new and untagged documents. If the default rendering intent is not suitable for the active document, you can change it on the **Document** tab of the **Color Management settings** dialog box. For information about choosing the right rendering intent for your projects, see “What is a rendering intent?” on page 517.
- **Color conversion** — controls how colors are matched when you are converting colors from one color profile to another. For example, you can change the color engine or specify options for converting pure black colors in RGB, CMYK, Lab, or Grayscale documents. For more information, see “Color-conversion settings” on page 524.
- **Open policy** — manages colors in files that you open. For more information about color management policies, see “Color management policies” on page 527.
- **Import and Paste policy**— manages colors in files that you import or paste in an active document. For more information about color management policies, see “Color management policies” on page 527.
- **Spot color definition** — lets you display spot colors by using their Lab, CMYK, or RGB color values. These alternative color values are also used when spot colors are converted to process colors.



Preset: North America General Purpose

RGB profile: (Default) sRGB IEC61966-2.1

CMYK profile: (Default) U.S. Web Coated (SWOP) v2

Grayscale profile: (Default) Dot Gain 20%

Primary color mode: CMYK

Rendering intent: Relative colorimetric

Color conversion

Color engine: Microsoft ICM CMM

☐ Preserve pure black

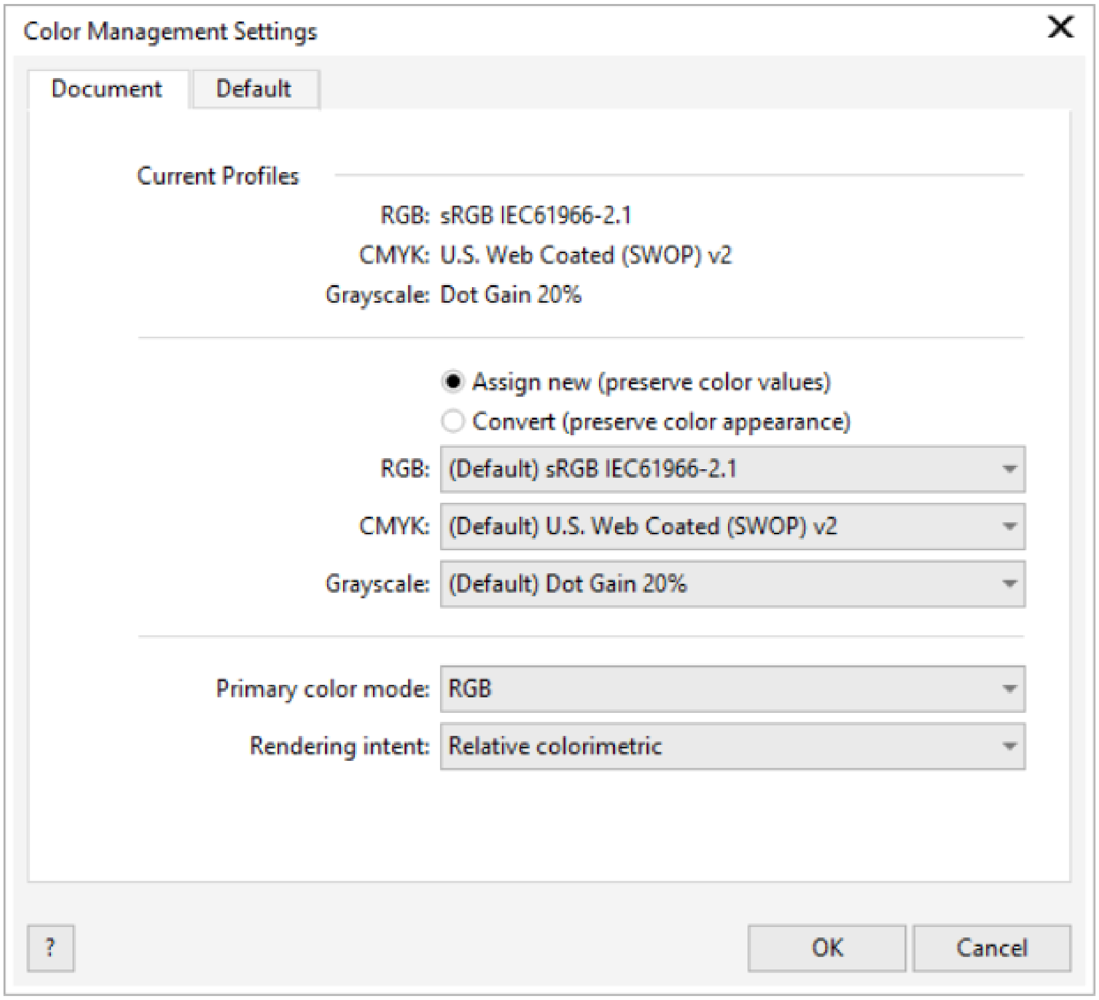
☑ Map gray to CMYK black

Default tab of the Color Management Settings dialog box.

Document color settings

You can view and edit the color settings of the active document, without affecting new and untagged documents. You can see what color profiles are assigned to the document, which determines the document color space for RGB, CMYK, and grayscale colors.

You can also assign different color profiles to the active document. For information about assigning color profiles, see "Assign color profiles" on page 523. For information about converting document colors to other color profiles, see "Convert colors to other color profiles" on page 524.



Current Profiles

RGB: sRGB IEC61966-2.1

CMYK: U.S. Web Coated (SWOP) v2

Grayscale: Dot Gain 20%

● Assign new (preserve color values)

○ Convert (preserve color appearance)

RGB: (Default) sRGB IEC61966-2.1

CMYK: (Default) U.S. Web Coated (SWOP) v2

Grayscale: (Default) Dot Gain 20%

Primary color mode: RGB

Rendering intent: Relative colorimetric

Document tab of the Color Management Settings dialog box.

In addition, you can change the primary color mode and rendering intent for the active document.

To access default settings for color management

1 Click **Tools** ▸ **Color Management**.

2 Click the **Default** tab.

To change the default color profiles

1 Click **Tools** ▸ **Color Management**.

2 Click the **Default** tab.

3 Choose a color profile from the following list boxes:

- **RGB profile** — describes RGB colors in new and untagged documents
- **CMYK profile** — describes CMYK colors in new and untagged documents
- **Grayscale profile** — describes grayscale colors in new and untagged documents

You can also

Change the primary color mode	Choose a color mode from the **Primary color mode** list box. Changing the primary color mode on the **Default** tab of the **Color management settings** dialog box does not affect the active document.
Change the rendering intent	Choose a rendering intent from the **Rendering intent** list box.

To access document color settings

1 Click **Tools** ▸ **Color Management**.

2 Click the **Document** tab.

Install, load, and embed color profiles

To ensure color accuracy, a color management system needs ICC-compliant profiles for monitors, input devices, external monitors, output devices, and documents.

- Monitor color profiles — define the color space that is used by your monitor to display document colors. Corel DESIGNER uses the primary monitor profile that is assigned by the operating system. The monitor profile is very important for color accuracy. For more information, see “Is my monitor displaying the correct colors?” on page 517.
- Input device color profiles — used by input devices such as scanners and digital cameras. These color profiles define which colors can be captured by specific input devices.
- Display color profiles — include monitor profiles that are not associated with your monitor in the operating system. These color profiles are especially useful for soft-proofing documents for monitors that are not connected to your computer.
- Output device color profiles — define the color space of output devices such as desktop printers and printing presses. The color management system uses these profiles to map accurately document colors to the colors of the output device.
- Document color profiles — define the RGB, CMYK, and grayscale colors of a document. Documents that contain color profiles are known as “tagged.”

Finding color profiles

Many color profiles are installed with your application or can be generated with profiling software. Manufacturers of monitors, scanners, digital cameras, and printers also provide color profiles. In addition, you can access color profiles from websites such as:

- http://www.color.org/findprofile.xalter — This website of the International Color Consortium (ICC) can help you find commonly used standard color profiles.
- http://www.eci.org/doku.php?id=en:downloads — This website of the European Color Initiative (ECI) provides standard ISO profiles as well as profiles that are specific to Europe
- http://www.tftcentral.co.uk/articles/icc_profiles.htm — This website provides ICC profiles for many different types of LCD (Liquid Crystal Display) monitors to help you display consistent colors. However, if color accuracy is essential for your workflow, you should calibrate and profile your monitor instead of relying on readily available monitor profiles. For more information, see “Is my monitor displaying the correct colors?” on page 517.

Installing and loading color profiles

If you don’t have the necessary color profile, you can install it, or you can load it within the application. Installing a color profile adds it to the **Color** folder of the operating system; loading a color profile adds it to the **Color** folder of the application. CorelDRAW Technical Suite can access color profiles from both **Color** folders.

Embedding color profiles

When you save or export a document to a file format that supports color profiles, the color profiles are embedded in the file by default. Embedding a color profile attaches the color profile to the document to ensure that the same colors you used are shared with anyone who views or prints the document.

To load a color profile

1 Click **Tools** ▸ **Color Management**.

2 Click the **Default** tab.

3 Choose **Load color profiles** from the **RGB profile**, **CMYK profile**, or **Grayscale profile** list boxes.

4 In the **Open** dialog box, navigate to the color profile.

After you load a color profile, you can also access it from the **Color Proofing** docker, **Print** dialog box, and **Document** tab of the **Color Management settings** dialog box.

Note that you can load a color profile of any color mode from any list box: **RGB profile**, **CMYK profile**, or **Grayscale profile**. However, after you load the profile, you can access it only from the list box of the respective color mode. For example, you can load an RGB color profile from the **CMYK profile** list box, but you can access the profile only from the **RGB profile** list box.

You can also load a color profile from the **Document** tab of the **Color Management settings** dialog box.

To embed a color profile

1 Click **File**, and then click one of the following commands:

- **Save as**
- **Export For** ▸ **Web**

2 In the dialog box that appears, enable the **Embed color profiles** check box.

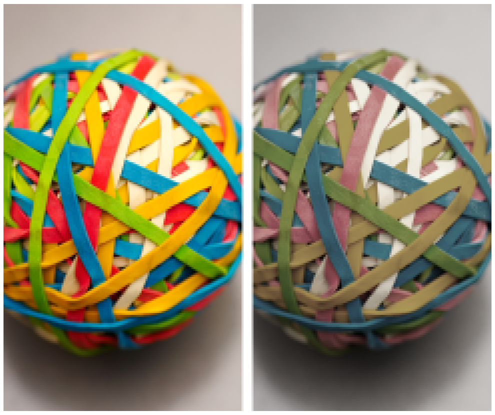
When you save or export a file to the Corel DESIGNER (DES) or Adobe Portable Document Format (PDF) file format, you can embed up to three color profiles.

Embedding a color profile increases the file size of a document. To avoid increasing the file size unnecessarily, Corel DESIGNER embeds only color profiles for colors that are used in the document. For example, if your document contains only RGB objects, only the RGB color profile will be embedded.

Assign color profiles

When you open or import a document that is missing a color profile, by default the application automatically assigns a color profile to the document. If the document has a color profile that is not suitable for the required destination, you can assign a different color profile to the document. For example, if the document is intended to be displayed on the web or to be printed on a desktop printer, you should make sure that sRGB is the document RGB profile. If the document is destined for print production, the Adobe RGB (1998) profile is a better choice, because it has a larger gamut and produces good results when RGB colors are converted to a CMYK color space.

When you assign a different color profile to a document, the colors may appear different, although the color values do not change.



Left: The SWOP 2006_Coated3v2.icc color profile is assigned to the active document. Right: When the Japan Color 2002 Newspaper color profile is assigned to the document, the colors appear much less saturated.

To assign color profiles to a document

1. Click **Tools** ▶ **Color Management**.
2. Click the **Document** tab.
3. Enable the **Assign new (preserves color values)** option.
4. Choose color profiles from the **RGB**, **CMYK**, and **Grayscale** list boxes.

Convert colors to other color profiles

When you convert document colors from one color profile to another, the color values in the document are changed according to the rendering intent, but the appearance of colors is preserved. The main purpose of converting colors is to match the appearance of colors in the source color space as closely as possible to colors in the destination color space.

Because multiple color conversions deteriorate accuracy, it is recommended that you convert colors only once. Wait until the document is ready and you are sure of the color profile that will be used for the final output. For example, if you designed a document in the Adobe RGB (1998) color space, and the document will be posted on the web, you can convert document colors to the sRGB color space.

You can choose the color management engine that is used for converting colors. For more information, see “Color-conversion settings” on page 524.

To convert colors to other color profiles

1. Click **Tools** ▶ **Color Management**.
2. Click the **Document** tab.
3. Enable the **Convert (preserve color appearance)** option.
4. Choose a color profile from the **RGB**, **CMYK**, and **Grayscale** list box.
5. Choose a suitable rendering intent from the **Rendering intent** list box. For information about the available rendering intents, see “What is a rendering intent?” on page 517.

Color-conversion settings

When you choose color profiles, colors are matched between devices as closely as possible by the color management module (CMM) of the Microsoft Image Color Management (ICM), which is the default CMM. Color management modules are also known as “color engines.”

You can also use the Adobe CMM if it is installed on your computer.

Handling pure black and grayscale colors

You can preserve pure black color in the destination color space during color conversion. For example, if you are converting an RGB document to a CMYK color space, pure RGB black (R=0, G=0, B=0) can be mapped to pure black CMYK colors (K=100). This option is recommended for grayscale documents or documents that contain mostly text. Note that preserving pure black during color conversion may create solid edges of black in effects and gradient fills that contain black.

By default, grayscale colors are converted to the CMYK black (K) channel. This process ensures that all grayscale colors print as shades of black, and no cyan, magenta, and yellow inks are wasted during printing.

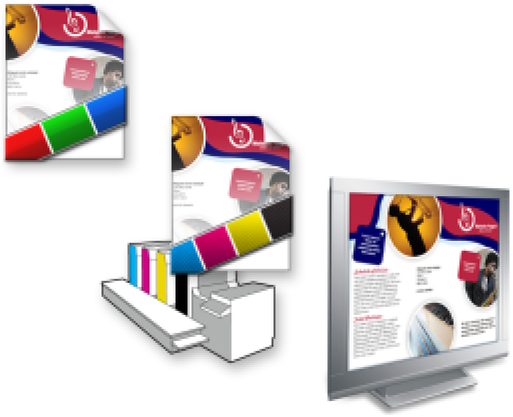
To choose color-conversion settings

1. Click **Tools** ▶ **Color Management**.
2. Click the **Default** tab.
3. In the **Color conversion** area, choose a color engine from the **Color engine** list box.

You can also	Do the following
Keep pure black in the source color space as pure black in the destination color space	Enable the **Preserve pure black** check box.
Map grayscale colors to CMYK black during conversion	Enable the **Map gray to CMYK black** check box.

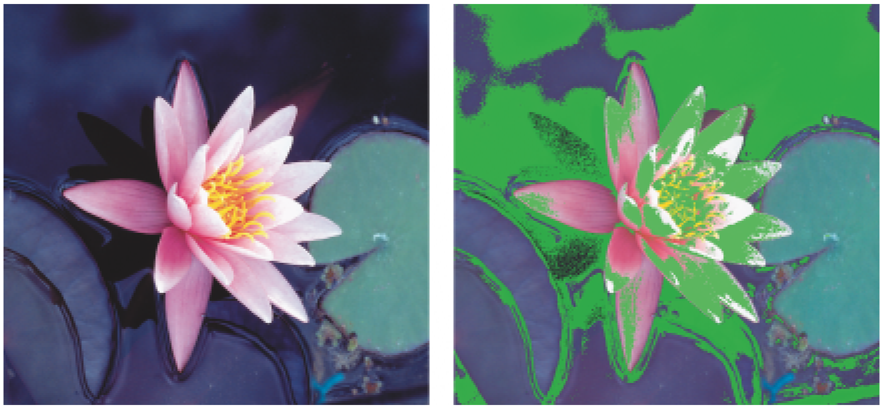
Soft proofing

Soft proofing provides an on-screen preview of a document as it will appear when it is reproduced by a specific printer or displayed on a specific monitor. Unlike the "hard-proofing" technique that is used in a traditional printing workflow, soft proofing lets you look at the final result without committing ink to paper. You can verify whether the color profile of the document is suitable for a specific printer or monitor and avoid unwanted results.



Top left: An RGB color profile is assigned to the document. Middle and right: Assigning a specific CMYK profile allows an on-screen simulation of the printed output.

To simulate the output colors that are produced by a device, you need to choose the color profile of the device. Because the color spaces of the document and device are different, some document colors may not have matches in the gamut of the device color space. You can enable the gamut warning, which lets you preview the on-screen colors that cannot be reproduced accurately by the device. When the gamut warning is enabled, an overlay highlights all the out-of-gamut colors for the device that you are simulating. You can change the color of the out-of-gamut overlay, and you can also make it more transparent to see the underlying colors.



The gamut warning highlights colors that a printer or monitor cannot reproduce accurately.

You can change how out-of-gamut colors are brought into the gamut of the proof profile by changing the rendering intent. For more information, see "What is a rendering intent?" on page 517.

By default, soft proofing is disabled when you start a new document or when you open a document. However, you can make sure that soft proofing is turned on by default at all times.

To turn soft proofing on or off

- Click **View** ▸ **Proof Colors**.

When you turn soft proofing on, colors in the document window, color palettes, and preview windows of dialog boxes appear different.

Simulating printer output may cause on-screen colors to appear dull because all colors are brought into a CMYK color space, which has a smaller gamut than an RGB color space.

To turn soft proofing on by default

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 In the list of categories, click **Display**.

3 Enable the **Proof colors** check box.

Color management presets

The application provides color management presets, which are default color settings that are applied to new and untagged documents. You can choose a color management preset that is suitable for the geographic region where a document is created or for the location of its final output.

You can also create your own presets, which allows you to retain your selections on the **Default** tab of the **Color management settings** dialog box and reuse them in other documents. If you no longer need a preset, you can delete it.

To choose a color management preset for new documents

1 Click **Tools** ▸ **Color Management**.

2 Click the **Default** tab.

3 Choose one of the following color management presets from the **Preset** list box:

  - **North America General Purpose** — suitable for designs that will be used in multiple types of output in North America

- **Europe General Purpose** — suitable for designs that will be used in multiple types of output in Europe
- **Europe Prepress** — suitable for designs that will be printed by print service providers in Europe
- **Europe Web** — suitable for web designs that are created in Europe
- **Japan General Purpose** — suitable for designs that will be used in multiple types of output in Japan
- **Japan Prepress** — suitable for designs that will be printed by print service providers in Japan
- **Japan Web** — suitable for web designs that are created in Japan
- **Minimal Color Management** — preserves the original RGB, CMYK, and Grayscale color values when opening, importing, or pasting documents
- **North America Prepress** — suitable for designs that will be printed by print service providers in North America
- **North America Web** — suitable for web designs that are created in North America
- **Simulate Color Management Off** — produces the color-conversion results of the **Color Management Off** preset that is available in earlier versions of Corel DESIGNER
- **Simulate Corel DESIGNER Technical Suite X4**— displays colors as they appear in **Corel DESIGNER Technical Suite X4**

To add a color management preset

1. Click **Tools** ▸ **Color Management**.
2. Click the **Default** tab.
3. Change any default color settings.
4. Click the **Save** button 💾 next to the **Preset** list box.
5. In the **Save color management style** dialog box, type a name in the **Save style as** box.

To delete a color management preset

1. Click **Tools** ▸ **Color Management**.
2. Click the **Default** tab.
3. Choose a preset from the **Preset** list box.
4. Click the **Delete** button 🗑.

Color management policies

Color management policies determine how colors are managed in documents that you open and work with in an application. In Corel DESIGNER, you can set one color-management policy for opening documents and another for importing and pasting files and objects in the active document.

The color management policy for opening files determines what RGB, CMYK, and Grayscale color profiles are used in each file you want to open. By default, the application uses the color profiles embedded in the file. You can also choose to assign the default color profiles to the file or convert colors in the file to the default color profiles.

By default, the color management policy for importing and pasting files converts the RGB and Grayscale colors of the files to the document color profiles, and assigns the document CMYK color profile to files in the CMYK mode. You can also choose to assign the document color profiles to the file, or convert the colors of the active document to the color profiles that are embedded in the file.

The files that you are opening or importing may be missing color profiles, or may contain color profiles that do not match the default color profiles. By default, the application does not warn you about missing or mismatched color profiles but makes color management choices that produce good results. However, you can activate warning messages if you want to have full control over the colors in your documents.

To set a color management policy for opening documents

1. Click **Tools** ▸ **Color Management**.
2. Click the **Default** tab.

3 In the **Open policy** area, choose one of the following options from the **RGB** list box:

- **Use embedded color profile** — preserves the RGB color profile that is embedded in the file. This option is recommended, because it preserves the original RGB color appearance and RGB color values of the document.
- **Assign default color profile** — uses the default RGB color profile to define document colors. RGB color values are preserved, but the appearance of RGB colors may change.
- **Convert to default color profile** — converts colors to the default RGB color profile. The appearance of RGB colors in documents is preserved, but the color values may change.

4 From the **CMYK** list box in the **Open policy** area, choose an option for managing CMYK colors in documents. The options are the same as the options that are available for RGB colors.

5 From the **Grayscale** list box in the **Open policy** area, choose an option for managing the grayscale colors in documents. The options are the same as the options that are available for RGB colors.

To set a color management policy for importing and pasting files

1 Click **Tools** ▸ **Color Management**.

2 Click the **Default** tab.

3 In the **Import and Paste policy** area, choose one of the following options from the **RGB** list box:

- **Convert to document color profile** — converts the RGB colors of the imported or pasted file to the RGB color profile of the active document. This option is used when the imported file contains a color profile that does not match the color profile of the document.
- **Assign document color profile** — assigns the RGB color profile of the document to the imported or pasted file. The RGB color values of the file are preserved but the color appearance may change.
- **Use embedded color profile** — uses the RGB color profile that is embedded in the file, preserving the RGB color values and appearance of the imported or pasted file. This option converts document colors to the color profile that is embedded in the imported or pasted file.

4 From the **CMYK** list box in the **Import and Paste policy** area, choose an option for managing CMYK colors in imported and pasted files. The options are the same as the options that are available for RGB colors.

5 From the **Grayscale** list box in the **Import and Paste policy** area, choose an option for managing the grayscale colors in imported and pasted files. The options are the same as the options that are available for RGB colors.

To activate warning messages for missing and mismatched color profiles

1 Click **Tools** ▸ **Color Management**.

2 Click the **Default** tab.

3 Enable any of the following check boxes in the **Open policy** and **Import and paste policy** areas:

- **Warn on color profile mismatch**
- **Warn on missing color profile**

Manage colors when opening documents

The default color management policy for opening documents preserves colors in all tagged documents that you open and assigns the default color profiles to untagged documents.

If a document that you open is missing a color profile or contains color profiles that do not match the default color profiles of the application, Corel DESIGNER makes color-management choices based on the color management policy. If you are comfortable with color management, you can view warnings about missing and mismatched color profiles and choose different color management options. For more information about how to activate warnings, see "To activate warning messages for missing and mismatched color profiles" on page 528.

Opening documents with missing color profiles

The document you are opening may support one or multiple color modes and therefore be missing one or more color profiles. For example, a Corel DESIGNER (DES) or PDF document may contain three types of objects: RGB, CMYK, and Grayscale, so up to three color profiles may be missing from such a document.

The following options are available when you are opening a document with a missing color profile and have activated warnings for missing color profiles.

- **Assign color profile** — lets you assign a color profile to the document. This option preserves color values, but may change the appearance of colors. For example, if the RGB color profile is missing from the document, the default RGB color profile of the application is assigned by default. The RGB color values are preserved but the RGB colors may not appear as originally designed. You can also choose to assign a color profile that is different from the default color profile of the application. This option is recommended only if you know the original color space of the document and have the associated color profile installed.
- **Convert to default color profile** — Used in conjunction with the **Assign color profile** control, this option converts colors from the assigned color profile to the default color profile. Colors will appear as they would in the assigned color space, but the color values may change.

Opening documents with mismatched color profiles

When a document contains a color profile that does not match the default color profile, you can choose one of the following options:

- **Use embedded color profile** — This option ensures that the color values are preserved and colors are displayed as originally intended.
- **Ignore embedded color profile, and use default color profile** — Assigning the default color profile will preserve the color values but may change the appearance of colors.
- **Convert from embedded color profile to default color profile** — This option converts colors from the embedded color profile to the default color profile. The appearance of colors will be preserved, but the color values may change. This option is recommended if you have already set color management options suitable for your workflow. For example, you may be creating graphics for the web, and you may have chosen sRGB as the application default color space. Enabling this option ensures that the document uses the sRGB color space, and document colors are consistent and suitable for the web.

Opening documents with missing and mismatched color profiles

Documents that support multiple color modes can be missing color profiles and contain mismatched color profiles at the same time. For example, a document that contains RGB, Grayscale, and CMYK objects may be missing an RGB profile and may have a mismatched CMYK color profile. In such cases, you are presented with warning dialog boxes that include options for missing and mismatched color profiles.

Manage colors when importing and pasting files

The default color policy for importing and pasting files converts the colors of imported and pasted files to the color profile of the active document. If the color profile of the imported or pasted file matches the color profile of the active document, no color conversion is performed. For more information about color management policies, see “Color management policies” on page 527.

However, you can choose to view warnings about missing and mismatched profiles and set other color management options. For more information about how to view warnings, see “To activate warning messages for missing and mismatched color profiles” on page 528.

Importing and pasting files with missing color profiles

If color profiles are missing from a file, you can choose to assign specific color profiles to the file, and then convert its colors to the document color profiles. The color values of the file will change.

Importing and pasting files with mismatched color profiles

If a file contains color profiles that do not match the document color profile, the following options are available:

- **Ignore embedded color profile, and assign the document color profile** — Color values are preserved, but the appearance of colors may change.

- **Convert from embedded color profile to the document color profile** (default option) — The color of the imported file are converted from the embedded color space to the document color space. The appearance of colors is preserved, but the color values may change.
- **Convert document colors to embedded color profile** — Document colors are converted to the color profile embedded in the imported file. The appearance and color values of the imported or pasted file are preserved.

Importing and pasting files with missing and mismatched color profiles

Some files can be missing color profiles and contain mismatched color profiles at the same time. In such cases, you are presented with dialog boxes that include options for missing and mismatched color profiles.

Manage colors for print

By default, Corel DESIGNER does not perform color conversions when a document is sent to the printer. The printer receives the color values and interprets the colors. However, if there is a color profile associated with the printer in the operating system, Corel DESIGNER detects the color profile and uses it to convert document colors to the color space of the printer.

If you have a PostScript printer, you can let Corel DESIGNER or the PostScript printer perform any necessary color conversion. When Corel DESIGNER manages the color conversion, document colors are converted from the assigned color space to the color space of the PostScript printer. Note that you must disable color management in the printer driver. Otherwise, both application and printer manage colors during printing, and document colors are corrected twice, which causes unwanted color shifts.

When the PostScript printer converts document colors, the color management feature must be enabled in the printer driver. Only PostScript printers and RIP engines that support printer color conversions can be used in this advanced method. Although it increases the file size, this method has the advantage of ensuring consistent colors when you send the same print job to different print service providers.

For more information about reproducing colors for print, see “Print colors accurately” on page 892.

You can also manage colors in PDF files that you create for commercial printing. For more information, see “PDF color management options” on page 955.

Use a safe CMYK workflow

Often, you may use specific CMYK color values in your projects. To ensure reliable color reproduction, you may obtain these CMYK color values from a color swatch book. By preserving these CMYK color values throughout the printing process, you can help prevent unwanted color conversions and ensure that colors are reproduced as they appeared in the original design. A workflow that preserves the CMYK color values is known as a “safe” CMYK workflow.

Corel DESIGNER supports a safe CMYK workflow. By default, CMYK color values are preserved in any document that you open, import, or paste. Also, CMYK color values are preserved by default when you print documents.

In some cases, you may want to bypass the safe CMYK workflow and preserve the appearance of CMYK colors when you open, import, or paste documents. This option is useful when you want to see the original colors of a design on-screen, or view a copy that is printed to a desktop printer. To preserve the appearance of CMYK colors, you can set color management policies that convert CMYK colors in documents that you open, import, or paste. In addition, when printing to a PostScript printer, you can convert CMYK colors to the printer color profile by disabling the **Preserve CMYK numbers** check box on the **Color** page of the **Print** dialog box.

Manage colors for online viewing

Managing colors for online viewing can be even more complex than managing colors for print. Documents and images on the web are displayed on a great variety of monitors, which are often uncalibrated. In addition, most web browsers do not support color management and ignore the color profiles that are embedded in files.

When you design documents for exclusive web use, it is recommended that you use the sRGB color profile as your document RGB color profile and choose RGB colors. If a document contains a different color profile, you should convert document colors to sRGB before saving the document for use on the web.

When you create a PDF file for online viewing, you can embed color profiles in the file to reproduce colors consistently in Adobe Reader and Adobe Acrobat. For more information, see "To specify color management options for exporting PDF files" on page 955.

When you start a new document that is destined for online viewing, you can choose a preset that can help you achieve good color results. In addition, Corel DESIGNER offers color management presets for web documents. For information about how to choose a color management preset, see "To choose a color management preset for new documents" on page 526.

Special effects

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Vector and bitmap effects

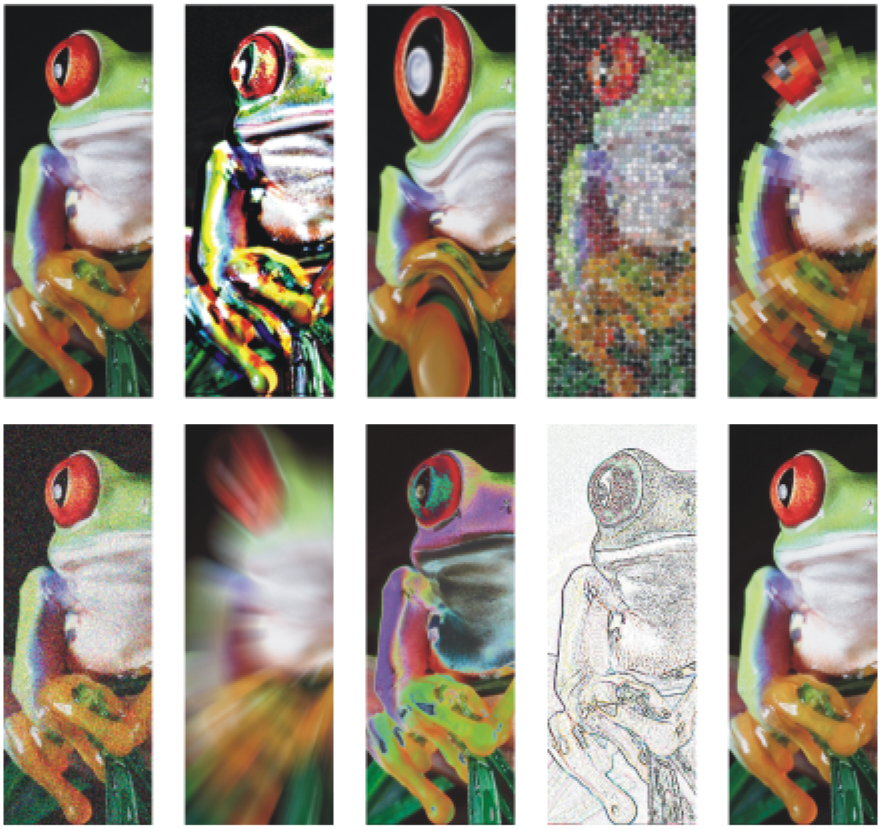
Corel DESIGNER includes a wide range of effects that you can apply to objects, object groups, or image areas. Effects are applied nondestructively, so you can add, edit, remove, show or hide them, and revert to the original object or image at any point.

This section includes the following topics:

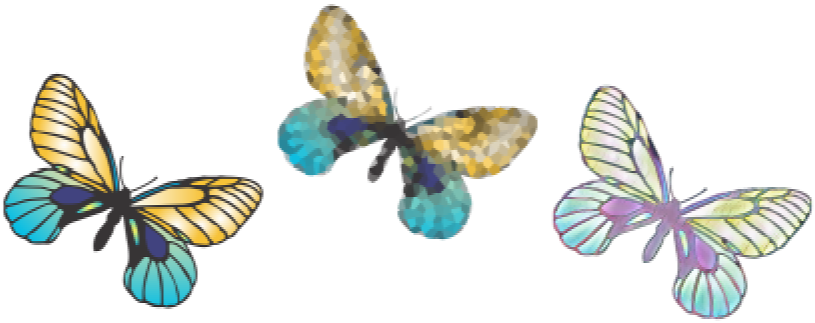
- "Bitmap effects" (page 535)
- "Vector effects" (page 540)
- "Apply bitmap effects" (page 542)

Bitmap effects

Bitmap effects are pixel-based. You can apply bitmap effects both to vector and bitmap objects. In the application user interface (UI), bitmap effects are listed in the top part of the **Effects** menu.



Examples of bitmap effects applied to a bitmap object. Top (left to right) Original image, Emboss effect, Cubist artistic effect, Mosaic creative effect, Distort pixelate effect; bottom (left to right) Add noise effect, Zoom blur effect, Solarize color transform effect, Edge detect contour effect, Sharpen effect



Examples of bitmap effects applied to a vector object

Bitmap effects are organized into the following categories.

Category	Apply to	Description
3D Effects	Vector and bitmap objects	Lets you create the illusion of depth. Effects include "3-D rotate" on page 549, "Bevel effect (Corel PHOTO-PAINT)" on page 550, "Cylinder" on page 550,

Category	Apply to	Description
		"Emboss" on page 550, "Glass (Corel PHOTO-PAINT)" on page 551, "Page curl" on page 551, "Pinch/punch" on page 552, "Sphere" on page 552, "The Boss (Corel PHOTO-PAINT)" on page 553, and "Zig zag" on page 553.
Adjust	Bitmap objects	Lets you adjust the color and tone of bitmaps. For more information about the effects in this category, see "Adjust color and tone" on page 846, "Tone Curve filter" on page 853, and "Transform color and tone" on page 856.
Art Strokes	Vector and bitmap objects	Lets you apply hand-painted techniques. Effects include "Charcoal" on page 553, "Conte crayon" on page 554, "Crayon" on page 554, "Cubist" on page 555, "Dabble" on page 555, "Impressionist" on page 555, "Palette knife" on page 556, "Pastels" on page 556, "Pen and ink" on page 557, "Pointillist" on page 557, "Scraperboard" on page 557, "Sketch pad" on page 558, "Watercolor" on page 558, "Water marker" on page 559, and "Wave paper" on page 559.
Blur	Vector and bitmap objects	Lets you blur an image to simulate movement, speckling, or gradual change. Effects include "Tune blur" on page 559, "Directional smooth" on page 560, "Feather" on page 560, "Gaussian blur" on page 561, "Jaggy despeckle" on page 561, "Low pass" on page 562, "Motion blur" on page 562, "Radial blur" on page 563, "Bokeh blur (Corel PHOTO-PAINT)" on page 563, "Smart blur" on page 563, "Smooth" on page 564, "Soften" on page 564, and "Zoom" on page 565.
Camera	Vector and bitmap objects	Lets you simulate effects produced by various camera lenses. Effects include "Colorize" on page 565, "Diffuse" on page 566, "Lens flare" on page 566, "Lighting effects" on page 567, "Photo filter" on page 567, "Sepia toning" on page 567, "Spot filter" on page 568, and "Time machine" on page 568, which lets you walk your image back

Category	Apply to	Description
		through history to recreate some popular photographic styles from the past.
Color Transform	Vector and bitmap objects	Lets you create photographic illusions by using color reduction and replacements. Effects include “Bit planes” on page 569, “Halftone” on page 570, “Psychedelic” on page 570, and “Solarize” on page 571.
Contour	Vector and bitmap objects	Lets you highlight and enhance the edges of an image. Effects include “Edge detect” on page 571, “Find edges” on page 572, “Trace contour” on page 572, and “Local Equalization” on page 573.
Correction	Bitmap objects	Lets you remove small imperfections and sharpen images. Effects include “Remove dust and scratch marks from bitmaps” on page 839, and “Sharpen images” on page 839.
Creative	Vector and bitmap objects	Lets you apply various textures and shapes to an image. Effects include “Art Style” on page 574, “Crystalize” on page 576, “Fabric” on page 576, “Frame” on page 576, “Glass block” on page 577, “Mosaic” on page 577, “Scatter” on page 578, “Smoked glass” on page 578, “Stained glass” on page 578, “Vignette” on page 579, and “Vortex” on page 579.
Custom	Vector and bitmap objects	Lets you apply a wide range of effects to your image. For example, you can add texture and patterns to an image (Bump-map effect). Effects include “Band pass” on page 580, “Bump map” on page 580, and “User defined” on page 581.
Distort	Vector and bitmap objects	Lets you distort image surfaces. Effects include “Blocks” on page 581, “Displace” on page 582,“Mesh warp” on page 582 “Offset” on page 583, “Pixelate” on page 583, “Ripple” on page 584, “Shear” on page 584, “Swirl” on page 584, “Tile” on page 585, “Wet paint” on page 585, “Whirlpool” on page 586, and “Wind” on page 586.

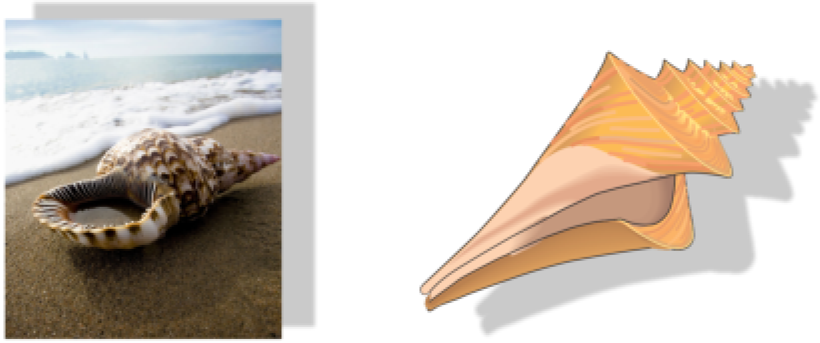
Category	Apply to	Description
Noise	Vector and bitmap objects	Lets you modify the graininess of an image. Effects include "Tune noise" on page 588, "Add noise" on page 586, "3-D stereo noise" on page 587, "Maximum" on page 587, "Median" on page 588, "Minimum" on page 588, "Remove Moire" on page 589, and "Remove Noise" on page 589.
Sharpen	Vector and bitmap objects	Lets you add a sharpening effect to focus on and enhance edges. Effects include "Adaptive unsharp" on page 590, "Directional sharpen" on page 590, "High pass" on page 590, "Sharpen" on page 591, and "Unsharp mask" on page 591.
Texture	Vector and bitmap objects	Lets you add texture to an image by simulating a variety of surfaces, such as cobblestone, elephant skin, plastic, and relief sculpture. Effects include "Brick wall" on page 592, "Bubbles" on page 592, "Canvas" on page 593, "Cobblestone" on page 593, "Elephant skin" on page 594, "Etching" on page 594, "Plastic" on page 594, "Plaster wall" on page 595, "Relief sculpture" on page 595, "Screen door" on page 596, "Stone" on page 596, and "Underpainting" on page 596.
Transform	Bitmap objects	Lets you transform the color and tone of an image. Effects include Deinterlace, Invert colors, and Posterize. For more information, see "Transform color and tone" on page 856.
Plug-ins	Vector and bitmap objects	Lets you apply effects from a third-party filter to bitmaps in Corel DESIGNER. An installed plug-in appears at the bottom of the **Bitmaps** menu.

To browse the bitmap effects that are available in the application, see "Special effects categories" on page 549.

For more information on working with bitmap effects, see "Apply bitmap effects" on page 542.

Vector effects

There are two types of vector effects: effects, such as bevels, blends, contours, and extrusions, which can be applied only to vector objects; and effects, such as envelopes, drop shadows, inner shadows, block shadows, lenses, perspective, and mosaics, which can be applied to both vector and bitmap objects.



A vector effect (drop shadow) is applied to a bitmap (left) and vector object (right).

The following table provides a quick reference of vector effects.

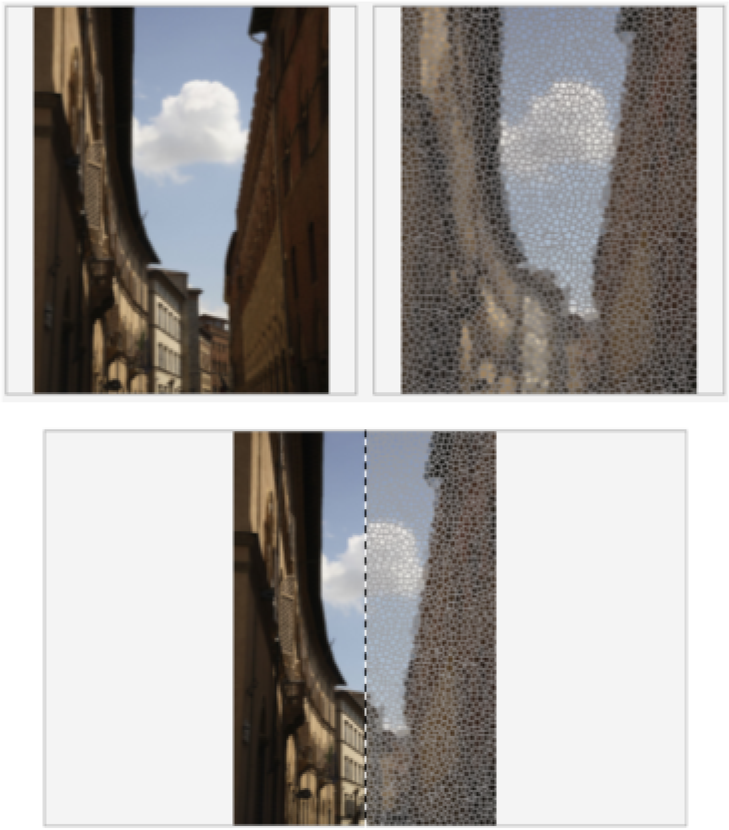
Effect	Apply to	Description
Bevel	Vector objects	Lets you add 3D depth to a graphic or text object by making its edges appear sloped (cut at an angle) For more information, see "Create bevel effects" on page 608.
Blend	Vector objects	Lets you create a progression in shape and size from one object to another. Blends are often used for creating realistic shadows and highlights in objects. For more information, see "Blend objects" on page 619.
Block shadow	Vector and bitmap objects	Lets you add solid shadows to objects and text For more information, see "Add block shadows" on page 616.
Contour	Vector objects	Lets you create 3D effects and cuttable outlines for outputting to devices such as plotters, engraving machines and vinyl cutters

Effect	Apply to	Description
		For more information, see "Contour objects" on page 599.
Drop shadow and inner shadow	Vector and bitmap objects	Lets you add solid shadows to objects and text For more information, see "Add drop shadows and inner shadows" on page 611.
Envelope	Vector and bitmap objects	Lets you shape objects For more information, see "Shape objects by using envelopes" on page 299.
Extrusion	Vector objects	Lets you make objects appear three-dimensional For more information, see "Create extrusions" on page 604.
Impact	n/a	Lets you add perspective or bring focus to a design element For more information, see "Impact effects" on page 651.
Lens	Vector and bitmap objects	Lets you change how an object area beneath the lens appears, not the actual properties and attributes of objects For more information, see "Apply lenses" on page 639.
Perspective	Vector and bitmap objects	Lets you create the illusion of distance and depth For more information, see "Apply perspective" on page 603.
PhotoCocktail™	Vector and bitmap objects	Lets you turn your photos and vector art into mosaics composed of images For more information, see "Bitmap mosaics (PhotoCocktail effect)" on page 646.
Pointillizer™	Vector and bitmap objects	Lets you create vector mosaics from vector or bitmap objects For more information, see "Vector mosaics (Pointillizer effect)" on page 643.

Apply bitmap effects

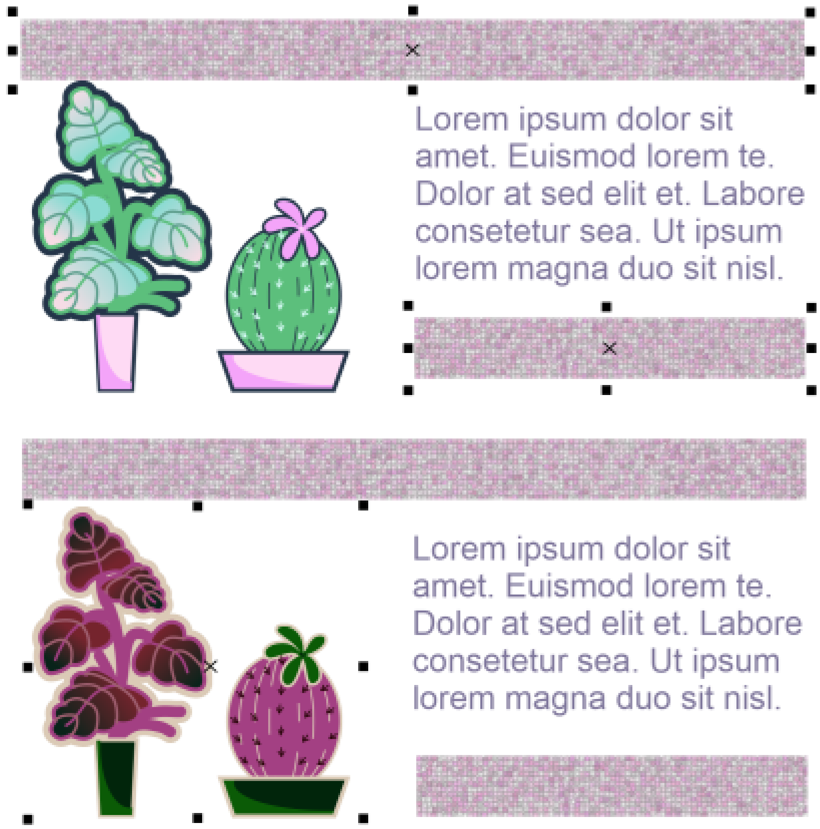
You can choose bitmap effects by using the **Effects** menus and the **FX** tab in the **Properties** docker. To browse the effects that are available in the application, see “Special effects categories” on page 549.

Before you apply an effect, you can customize it. The application shows a live preview of the image in the drawing window as you modify the effect settings.



The before and after full (top) and split (bottom) previews are particularly useful to keep track of edits and understand how different settings affect the image.

You can apply a bitmap effect to one or more objects, a group of objects, or an image area.

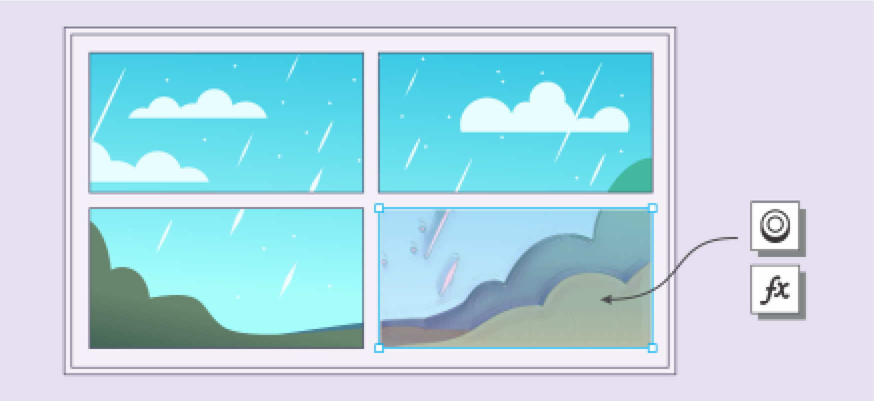


Lorem ipsum dolor sit amet. Euismod lorem te. Dolor at sed elit et. Labore consetetur sea. Ut ipsum lorem magna duo sit nisl.

Lorem ipsum dolor sit amet. Euismod lorem te. Dolor at sed elit et. Labore consetetur sea. Ut ipsum lorem magna duo sit nisl.

A bitmap effect is applied to two selected objects (top) and to a group of objects (bottom).

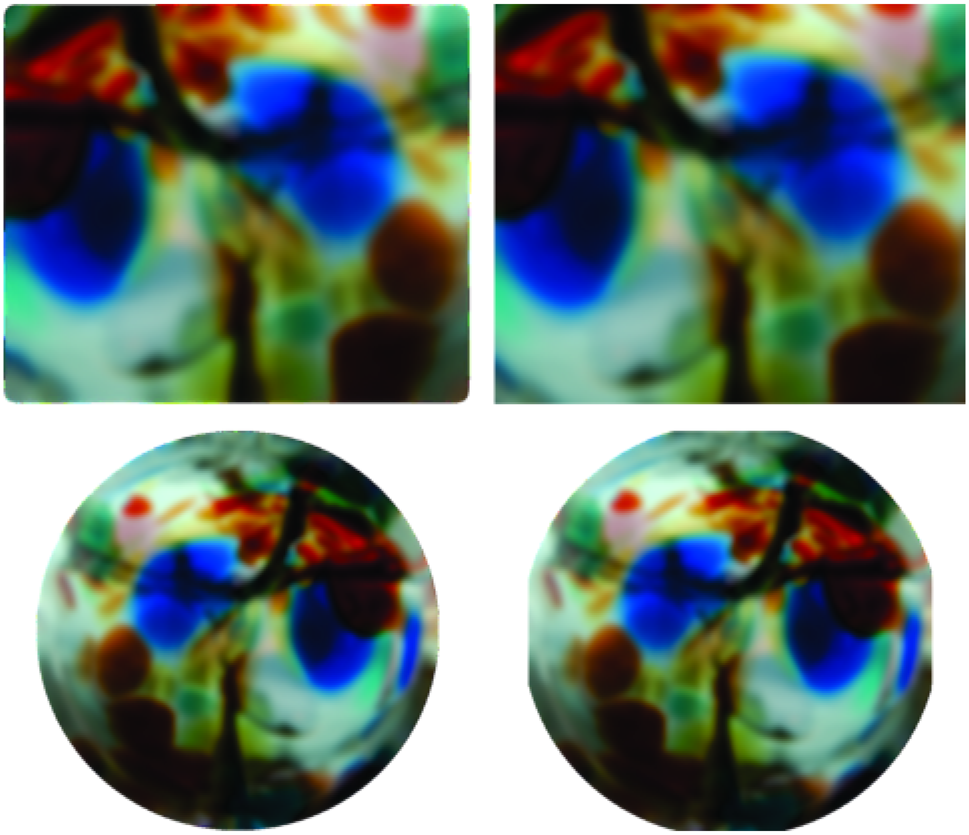
To apply a bitmap effect to an image area, choose a drawing tool, draw a closed shape to select the area you want, convert the shape to a lens, and then apply an effect to the lens. For more information about using lenses, see “Lenses” on page 639.



A bitmap effect is applied to an image area. The lens defines the boundaries of the image area to which the effect is applied and protects the area from the effect.

Once you apply a bitmap effect, it appears in the **Properties** docker. The **FX** tab in the **Properties** docker is the hub for non-destructive editing, allowing for quick adjustments and unlimited experimentation. You can show and hide special effects, edit applied effects, and apply multiple special effects to the same object. Plus, you can change the order of the applied special effects, and you can delete a special effect. Effects are cumulative; each time you apply an effect, it's stacked on top of the previous effect. On the **FX** tab, the effects appear in the order in which you apply them, with the most recently added effect at the top of the list. You can also flatten effects to apply changes permanently.

When you apply a bitmap effect to a bitmap object, Corel DESIGNER automatically adds a border around the bitmap so that the effect covers the entire image. Disabling the automatic inflate option cuts off the effect at the edges of the image. For example, if you apply the Gaussian Blur effect to a rectangle, the corners are cut off.



Gaussian Blur with Auto Inflate (left); Gaussian Blur without Auto Inflate (right)

If you want to use a custom border size, disable automatic inflation, and manually specify the dimensions of the inflated bitmap.

Corel DESIGNER lets you track, record, and automate special-effects operations.

Adding plug-in filters to Corel DESIGNER provides additional features and effects that you can use to edit images. You can add plug-in filters, and you can remove them when you no longer need them.

To apply a bitmap effect to an object

1 Select a vector or bitmap object.

2 Click **Effects**, choose an effect category, and click an effect.

3 Adjust any settings on the **FX** tab in the **Properties** docker.

Some effects support only RGB images. If an image is in a color mode that is not supported, the application converts the image to the RGB (24-bit) mode.

To browse the bitmap effects that are available in the application, see “Special effects categories” on page 549.

By default, as you modify the effect settings, the application shows a representation of the adjusted image in the drawing window.

You can copy effects applied to an object. For more information, see “To copy effects from one object to another” on page 377.

You can change the visibility of the effects applied to an object. For more information, see “To work with bitmap effects” on page 545.

You can also apply an effect to a selected object by doing one of the following:

- Click the **FX** tab of the **Properties** docker (**Window** ▶ **Properties**), click the **Add effect** button +, choose an effect category, and click an effect.
- Click the **Add Effect** button in the **Objects** docker (**Window** ▶ **Objects**), choose an effect category, and click an effect.

To apply a bitmap effect to an image area

1. In the toolbox, click a drawing, rectangle, or ellipse tool.
2. In the document window, draw a closed shape to select an area.
3. Click **Effects** ▶ **Lens**, and choose **Bitmap Effect** from the list box in the **Lens** docker.
4. Click **Effects**, choose an effect category, and click an effect.
   The effect is applied to the content on all the layers that are beneath the lens.

You can adjust the shape of a lens by using any of the **Edit Shape** and **Curve** tools. For more information about shaping objects, see “Shape objects” on page 273.

Feather the edges of a lens to make it blend seamlessly into your composition. For more information about feathering, see “Feather object edges” on page 378.

You can apply multiple effects to a lens. Click the **Add effect** button + on the **FX** tab of the **Properties** docker, and choose an effect from the menu. Repeat this step for each effect that you want to add. On the **FX** tab, the effects appear in the order in which you apply them, with the most recently added effect at the top of the list.

By default, each new object that you create with a drawing, rectangle, or ellipse tool has a black outline. You can remove the outline if you don't need it. For more information, see “To remove an outline from an object” on page 211.

When you convert a vector object to a lens, a lens icon appears in the **Objects** docker to the right of the object.

To work with bitmap effects

1. Select a vector or bitmap object that has a bitmap effect applied.
2. Open the **Properties** docker (**Window** ▶ **Properties**), click the **FX** tab, and perform a task from the following table.

To	Do the following
Show or hide an effect	Click the **Show/Hide** icon for the effect you want to show or hide.

To	Do the following
Apply additional effects	Click the **Add effect** button ⊕, and choose an effect from the menu.
Change the order of applied effects	Click an effect, and drag it to a new position in the list. When you change the order of applied effects, the position of the effect controls on the **FX** tab of the **Properties** docker changes to reflect the new order of applied effects in the list.
Delete an effect	Select an effect, and click the **Delete** button 🗑.

Clicking the **Show/Hide** icon 👁 on the **FX** tab of the **Properties** docker changes the visibility of individual effects, whereas clicking the **Show/Hide Effects** icon *fx* in the **Objects** docker changes the visibility of all effects applied to an object and overrides the visibility settings for individual effects that you may have set on the **FX** tab of the **Properties** docker.

You can also show or hide an effect by enabling or disabling the **Show effect** check box to the right of the **Reset** button ↺.

You can also hide and show effects by clicking the **Show/Hide Effects** toggle icon *fx* in the **Objects** docker (**Window** ▸ **Objects**). To hide or show the effects of multiple objects, select the objects, and click the **Show/Hide Effects** toggle icon *fx*.

To flatten effects

- Click **Effects** ▸ **Flatten Effects**.

To inflate a bitmap manually

1. Select a bitmap.
2. Click **Bitmaps** ▸ **Inflate Bitmap** ▸ **Manually Inflate Bitmap**.
3. In the **Width** and **Height** areas, do one of the following:
    - In the **Inflate to** boxes, type the number of pixels that should make up the dimensions of the inflated bitmap.
    - In the **Inflate by** boxes, type the percentages by which to inflate the original bitmap.

    To inflate the bitmap proportionally, enable the **Maintain aspect ratio** check box.

To automatically inflate the bitmap to cover the entire image, click **Bitmaps** ▸ **Inflate Bitmap** ▸ **Auto Inflate Bitmap**.

To choose default bitmap inflation settings

1. Click **Layout** ▸ **Document Options**.
2. Click **General**.
3. Enable or disable the **Auto inflate bitmaps for effects** check box.

To add a plug-in filter

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. Click **Plug-ins**.
3. Click **Add**.
4. Choose a folder containing a plug-in.
5. Restart the application.

   The plug-in appears in the **Bitmaps** ▸ **Plug-ins** menu.

To remove a plug-in filter, click a plug-in folder from the **Plug-in folders** list, and click **Remove**.

Special effects categories

In this chapter, you will find descriptions of the special effects that are available in the application as well as sample images that illustrate each effect. The special effects are organized into the following categories:

- “3-D” (page 549)
- “Art strokes” (page 553)
- “Blur” (page 559)
- “Camera” (page 565)
- “Color transform” (page 569)
- “Contour” (page 571)
- “Correction” (page 573)
- “Creative” (page 574)
- “Custom” (page 580)
- “Distort” (page 581)
- “Noise” (page 586)
- “Sharpen” (page 590)
- “Texture” (page 592)
- “Transform” (page 597)

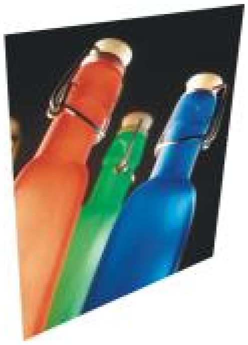
3-D

You can apply three-dimensional special effects to an image to create the illusion of depth.

3-D rotate

The **3-D rotate** effect (**Effects** ▶ **3D Effects** ▶ **3D Rotate**) lets you rotate an image by adjusting an interactive, three-dimensional model. Click and drag the interactive, three-dimensional model in the **3D Rotate** area on the **FX** tab of the **Properties** docker to rotate and position the image. Enable the **Best fit** check box to ensure that the image stays within the boundaries of the image window.

Original

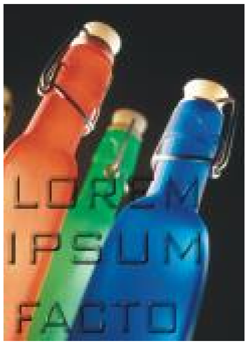


3-D Rotate

Bevel effect (Corel PHOTO-PAINT)

The **Bevel** effect (**Effects** ▶ **3D Effects** ▶ **Bevel effect**) lets you create the appearance of a raised surface.

Original

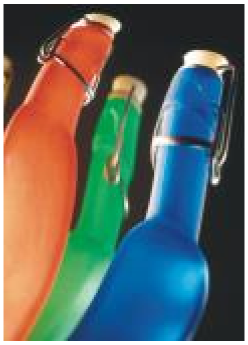


Bevel

Cylinder

The **Cylinder** effect (**Effects** ▶ **3D Effects** ▶ **Cylinder**) shapes an image into a cylinder.

Original

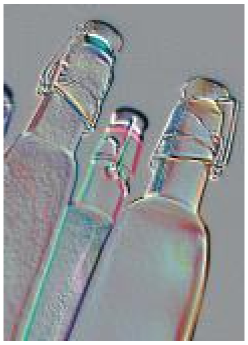


Cylinder

Emboss

The **Emboss** effect (**Effects** ▶ **3D Effects** ▶ **Emboss**) transforms an image into a relief, with details appearing as ridges and crevices on a flat surface. You can choose the embossing color or depth, as well as the direction of the light source. The effect works best on images with medium to high contrast. **Depth** sets the depth of the ridges and indentations in the relief. **Level** sets the intensity of the effect. The **Direction dial** lets you specify the direction of the light source. **Original color** embosses the image using its original colors. **Gray** embosses the image in gray with moderate, embossed highlights. **Black** embosses the image in black with high-contrast, embossed highlights. **Other** embosses the image using a color that you choose from the **Other** color picker.

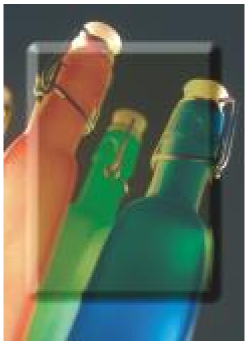
Original


Emboss

Glass (Corel PHOTO-PAINT)

The **Glass** effect places a three-dimensional, glass-like surface over an editable area. You can specify the width of the bevel, the area that is slanted to produce the three-dimensional look, the sharpness of the bevel's edges, and the angle at which the light is bent at the edges. You can also specify the brightness, direction, and angle of the light that strikes the bevel. The **Glass** effect lets you apply preset styles and create custom preset styles.

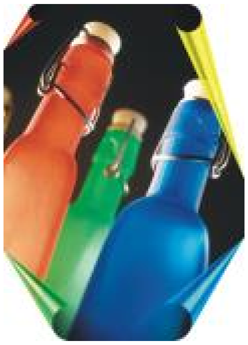
Original


Glass

Page curl

The **Page curl** effect (**Effects** ▶ **3D Effects** ▶ **Page curl**) makes one of the corners of an image roll in on itself. You can specify a corner and set the curl orientation, transparency, and size. You can also choose a color for the curl and the background that is exposed where the image curls away from the paper. Click a thumbnail to specify the position of the page curl. Choose a vertical or horizontal direction for the page curl. The **Opaque** option creates a curl using a solid color, the **Transparent** option displays the underlying image through the curl. The **Curl** color picker lets you choose the curl color. The **Background** color picker let you choose a color for the background that is exposed where the image curls away from the paper. The **Width%** and **Height%** sliders let you set the curl size.

Original

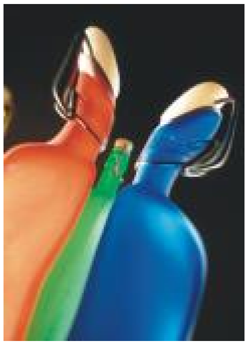


Page curl

Pinch/punch

The **Pinch/punch** effect (**Effects** ▸ **3D Effects** ▸ **Pinch/punch**) warps an image by pinching it toward you or punching it away from you. You can position the effect by setting a center point.

Original

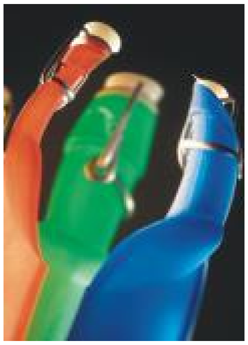


Pinch/Punch

Sphere

The **Sphere** effect (**Effects** ▸ **3D Effects** ▸ **Sphere**) wraps an image around the inside or outside of a sphere. You can set a center point around which an image wraps, and you can control the wrapping. Positive values expand the central pixels toward the edges of an image resulting in a convex shape. Negative values compress pixels toward the center of an image resulting in a concave shape.

Original

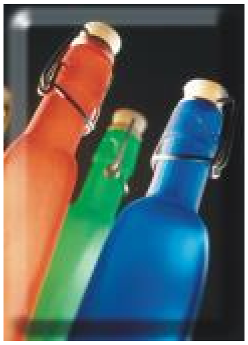


Sphere

The Boss (Corel PHOTO-PAINT)

The **Boss** effect (**Effects** ▶ **3D Effects** ▶ **The Boss**) raises the area of the image that falls along the edges of a mask. You can specify the width, height, and smoothness of the raised edge, as well as the brightness, sharpness, direction, and angle of the light sources. **The Boss** effect lets you apply preset styles and create custom preset styles.

Original

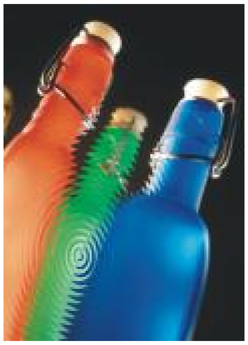


The Boss

Zig zag

The **Zig zag** effect (**Effects** ▶ **3D Effects** ▶ **Zig zag**) creates waves of straight lines and angles that twist an image outward from an adjustable center point. You can choose the type of waves and specify their number and strength.

Original



Zig Zag

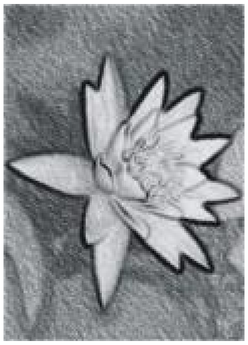
Art strokes

The art strokes special effects give images a hand-painted look. You can use these effects to make images look like pastel drawings, sponge paintings, and watercolors, or to create textured backgrounds.

Charcoal

The **Charcoal** effect (**Effects** ▶ **Art strokes** ▶ **Charcoal**) makes an image look like a black-and-white charcoal drawing.

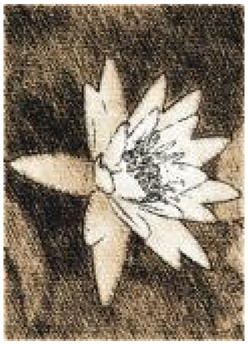
Original


Charcoal

Conte crayon

The **Conte crayon** effect (**Effects** ▸ **Art strokes** ▸ **Conte crayon**) simulates textures produced with a conté crayon. You can select multiple crayon colors and set the crayon pressure and the granularity of the texture.

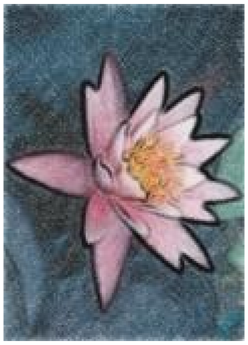
Original


Conte crayon

Crayon

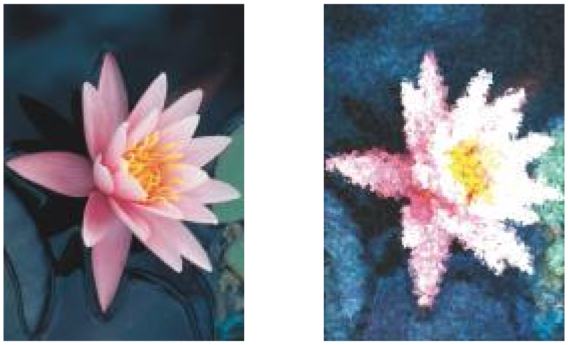
The **Crayon** effect (**Effects** ▸ **Art strokes** ▸ **Crayon**) makes an image look like a wax crayon drawing. You can specify the crayon pressure and create dark outlines around elements in the image.

Original


Crayon

Cubist

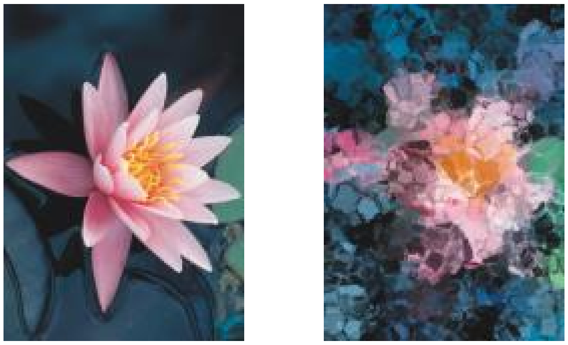
The **Cubist** effect (**Effects** ▶ **Art strokes** ▶ **Cubist**) groups similarly colored pixels into squares to produce an image that resembles a cubist painting. You can specify the square size, the amount of light, and the paper color.



Original *Cubist*

Dabble

The **Dabble** effect (**Effects** ▶ **Art strokes** ▶ **Dabble**) makes image pixels look like dabs of paint. You can choose from a variety of brushstrokes and specify the brushstroke size.

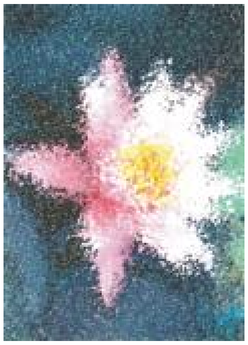


Original *Dabble*

Impressionist

The **Impressionist** effect (**Effects** ▶ **Art strokes** ▶ **Impressionist**) makes an image look like an impressionist painting. You can customize the dabs of color or the brushstrokes and specify the amount of light in the image.

Original

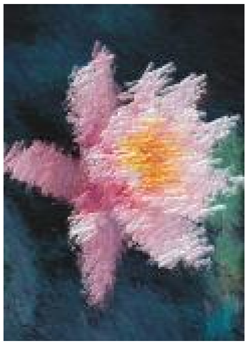


Impressionist

Palette knife

The **Palette knife** effect (**Effects** ▶ **Art strokes** ▶ **Palette knife**) creates the impression that an image was created by spreading paint on a canvas with a palette knife. You can specify the amount of smudging and the size and direction of the brushstrokes.

Original

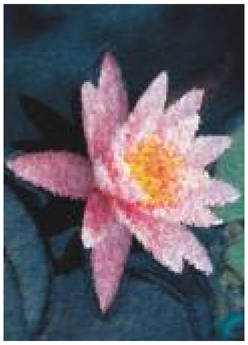


Palette knife

Pastels

The **Pastels** effect (**Effects** ▶ **Art strokes** ▶ **Pastels**) makes an image look like a pastel drawing. You can specify the size and color variation of the brushstrokes.

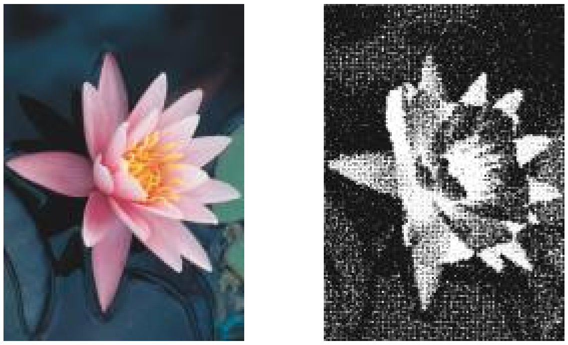
Original



Pastels

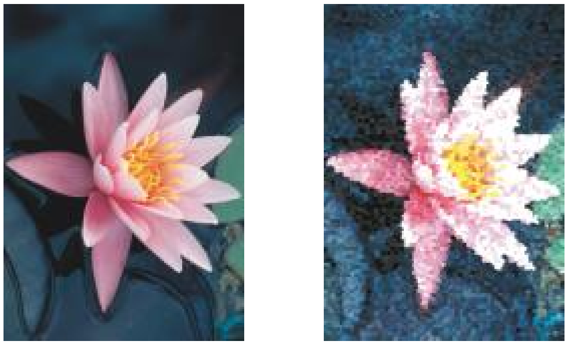
Pen and ink

The **Pen and ink** effect (**Effects** ▸ **Art strokes** ▸ **Pen & ink**) makes an image look like a pen-and-ink drawing created with a cross-hatching or stipple technique.


Original *Pen & ink*

Pointillist

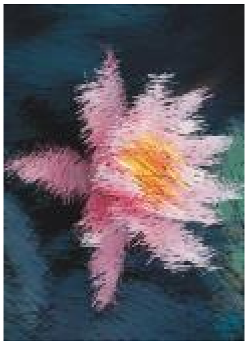
The **Pointillist** effect (**Effects** ▸ **Art strokes** ▸ **Pointillist**) analyzes the main colors of an image and converts them to small dots. You can specify the size of the dots and the amount of light in the image.


Original *Pointillist*

Scraperboard

The **Scraperboard** effect (**Effects** ▸ **Art strokes** ▸ **Scraperboard**) scrapes away a black surface to reveal white or another color, making an image look like a sketchy drawing. You can specify the density of the paint and the brushstroke size.

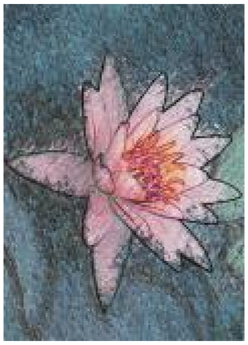
Original


Scraperboard

Sketch pad

The **Sketch pad** effect (**Effects** ▸ **Art strokes** ▸ **Sketch pad**) makes an image look like a pencil sketch.

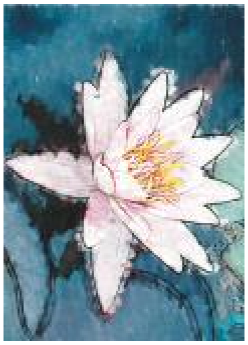
Original


Sketch pad

Watercolor

The **Watercolor** effect (**Effects** ▸ **Art strokes** ▸ **Watercolor**) makes an image look like a watercolor painting. You can specify the brush size, granulation level, and image brightness. You can also specify the intensity of the colors and determine the degree to which the colors blend.

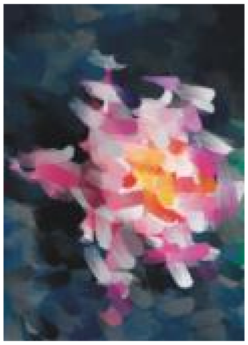
Original


Watercolor

Water marker

The **Water marker** effect (**Effects** ▸ **Art strokes** ▸ **Water marker**) makes an image look like an abstract sketch created with color markers. You can change the brushstrokes by selecting different modes. You can also specify the size and color variation of the brushstrokes.

Original

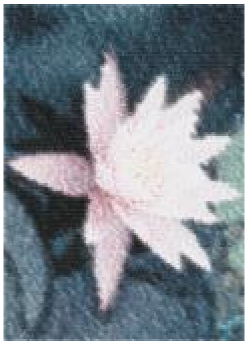


Water marker

Wave paper

The **Wave paper** effect (**Effects** ▸ **Art strokes** ▸ **Wave paper**) makes an image look like a painting created on textured wave paper. You can create a black-and-white painting, or you can preserve the original color of the image.

Original



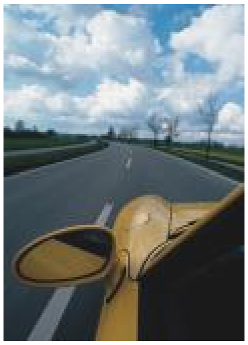
Wave paper

Blur

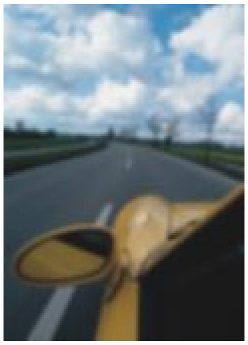
The blur special effects change the pixels of an image to soften them, smooth their edges, blend them, or create motion effects.

Tune blur

The **Tune blur** effect (**Effects** ▸ **Blur** ▸ **Tune blur**) lets you apply any of four blurring effects, which are represented by thumbnails, to an image. You can adjust the blur effect and preview the image with softer or sharper focus while you are editing it. The **Tune blur** filter lets you improve image quality or create exciting visual effects.



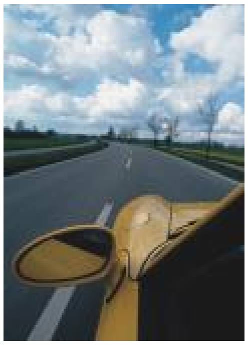
Original



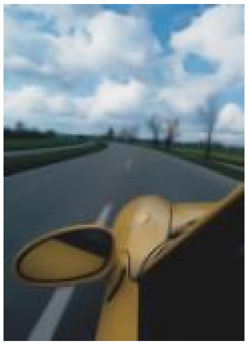
Tune blur

Directional smooth

The **Directional smooth** effect (**Effects** ▸ **Blur** ▸ **Directional smooth**) smooths the regions of gradual change in an image while preserving edge detail and texture. You can use this filter to subtly blur the edges and surfaces of images without distorting the focus.



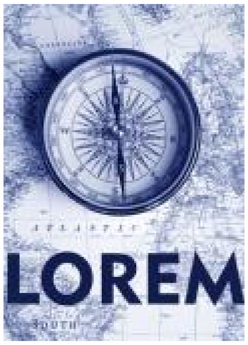
Original



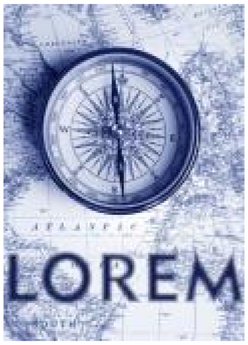
Directional smooth

Feather

The **Feather** effect gradually increases the transparency along the edges of objects making objects blend perfectly into the background. You can specify the width of the feathered section of the object and the transparency gradient you want to use. The edge transparency can change in even increments from the beginning to the end of the feathered section (**Linear** edges) or in small increments at the beginning of the feathered edge, larger transparency increments in the middle, and small transparency increments at the end (**Curved** edges).



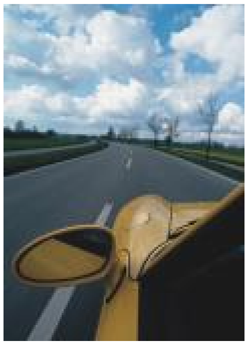
Original



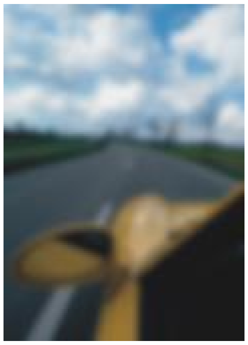
Feather

Gaussian blur

The **Gaussian** blur (**Effects** ▶ **Blur** ▶ **Gaussian blur**) effect produces a hazy effect, blurring the focus of an image according to Gaussian distribution, which spreads the pixel information outward using bell-shaped curves. The effect can improve the quality of bitmaps with sharp edges. Move the **Radius** slider to adjust the intensity of the effect. The **Gaussian Blur** effect supports all color modes except Paletted and Black-and-White.



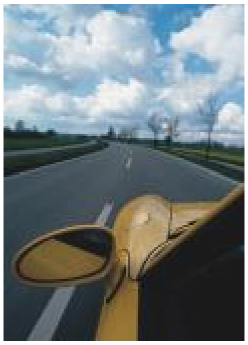
Original

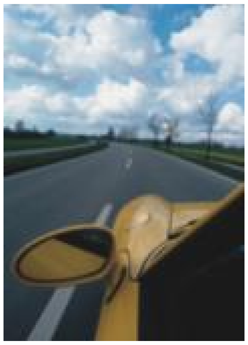


Gaussian blur

Jaggy despeckle

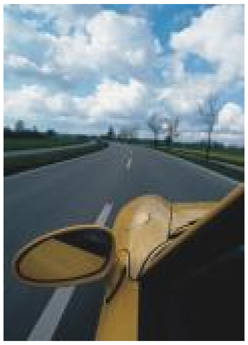
The **Jaggy despeckle** effect (**Effects** ▶ **Blur** ▶ **Jaggy despeckle**) scatters colors in an image, creating a soft, blurred effect with minimal distortion. It is most effective for removing the jagged edges that can appear in line art or high-contrast images. The **Jaggy despeckle** effect is also a preset lens type.

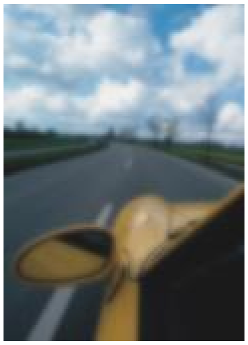

Original


Jaggy despeckle

Low pass

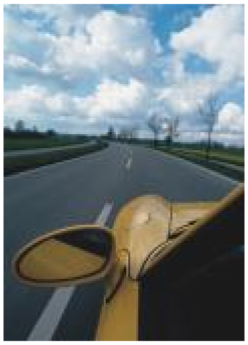
The **Low pass** effect (**Effects** ▸ **Blur** ▸ **Low pass**) removes sharp edges and detail from an image, leaving smooth gradients and low-frequency areas. The higher the settings you specify, the more image detail is erased.

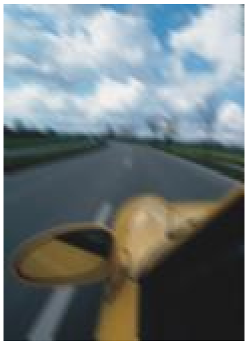

Original


Low pass

Motion blur

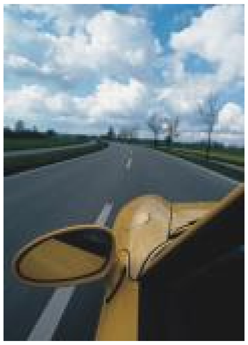
The **Motion blur** effect (**Effects** ▸ **Blur** ▸ **Motion blur**) creates the illusion of movement in an image. You can specify the direction of movement.


Original

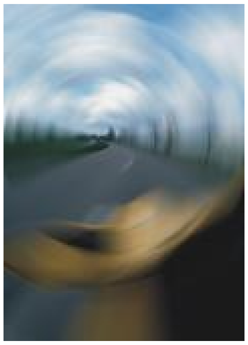

Motion blur

Radial blur

The **Radial blur** effect (**Effects** ▶ **Blur** ▶ **Radial blur**) creates a blurring effect in an image that spins around or radiates outward from a center point that you specify.



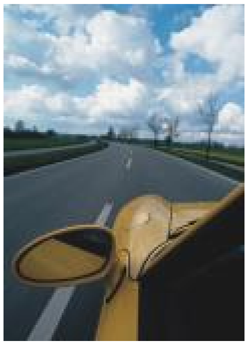
Original



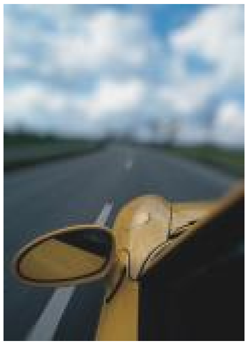
Radial blur

Bokeh blur (Corel PHOTO-PAINT)

The **Bokeh blur** effect (**Effects** ▶ **Blur** ▶ **Bokeh blur**) lets you control the amount of blur applied to the outside of an editable area and adjust the transition between the area in focus and the blurred area.



Original

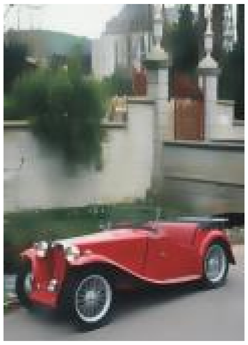


Bokeh blur

Smart blur

The **Smart blur** effect (**Effects** ▶ **Blur** ▶ **Smart blur**) removes unwanted artifacts and noise from images.

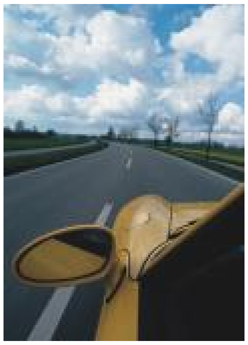
Original



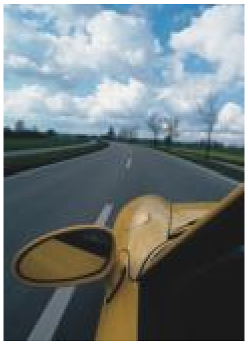
Smart blur

Smooth

The **Smooth** effect (**Effects** ▶ **Blur** ▶ **Smooth**) mutes the differences between adjacent pixels to smooth an image without losing detail. It is especially useful for removing the dithering that is created when you convert an image from the paletted mode to the RGB mode. The **Smooth** effect produces a more pronounced effect than the **Soften** effect. The **Smooth** effect is also a preset lens type.



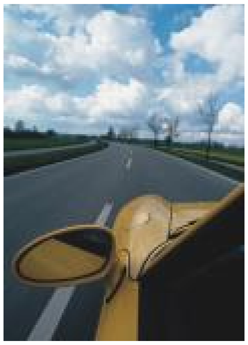
Original

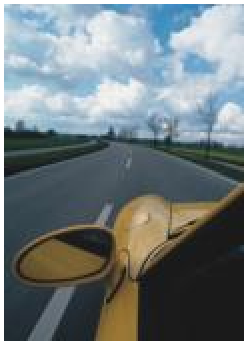


Smooth

Soften

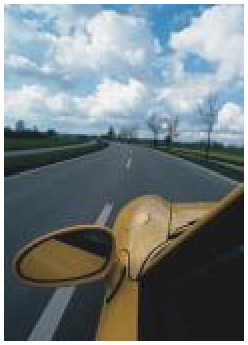
The **Soften** effect (**Effects** ▶ **Blur** ▶ **Soften**) smooths and tones down the harsh edges in an image without losing important image detail. The difference between the **Smooth** and **Soften** effects is subtle but is often apparent when images are viewed at high resolution. The **Soften** effect is also a preset lens type.

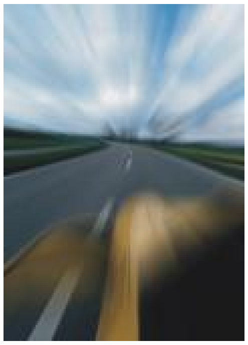

Original


Soften

Zoom

The **Zoom** effect (**Effects** ▸ **Blur** ▸ **Zoom**) blurs image pixels outward from a center point. The pixels closest to the center point are the least blurry.


Original

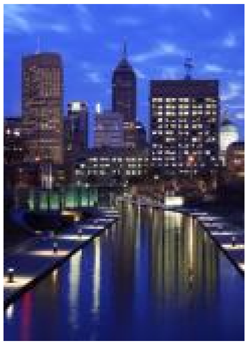

Zoom

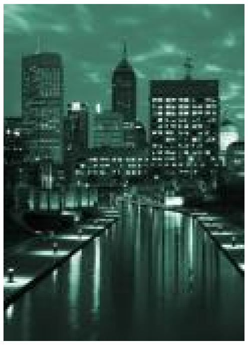
Camera

The Camera special effects let you simulate the effect produced by photographic filters, such as spot filters and diffusion filters. You can also add lighting effects, such as sun flares or spot lights.

Colorize

The **Colorize** effect (**Effects** ▸ **Camera** ▸ **Colorize**) lets you replace all colors in an image with a single color (or hue) to create a duotone image. You can then adjust the saturation or vividness of the color. A color with 100% saturation contains no white. A color with 0% saturation corresponds to a shade of gray. With this effect, you can create various single-color images. For example, a brownish hue can create a sepia effect, simulating the color of old photographs.

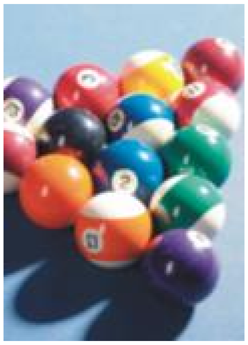

Original


Colorize

Diffuse

The **Diffuse** effect (**Effects** ▸ **Camera** ▸ **Diffuse**) softens images by distributing image pixels to fill in blank spaces and remove noise. The result simulates the soft focus of a photographer's diffusion filter. You can make this effect smooth or blurry.

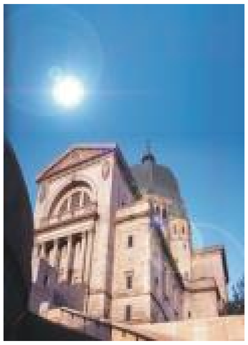
Original


Diffuse

Lens flare

The **Lens flare** (**Effects** ▸ **Camera** ▸ **Lens flare**) effect produces rings of light on an RGB image, simulating the flare that appears on a photograph when the camera is aimed towards a direct, bright light.

Original


Lens flare

Lighting effects

The **Lighting effects** (**Effects** ▸ **Camera** ▸ **Lighting effects**) let you add light sources to an RGB or grayscale image to create the illusion of spotlights, floodlights, or sunlight. You can also apply a texture to create embossed reliefs. You can use a preset light or texture style, or customize a preset style and save it in the preset list.

Original

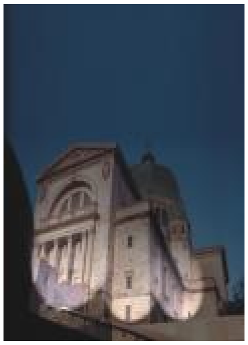
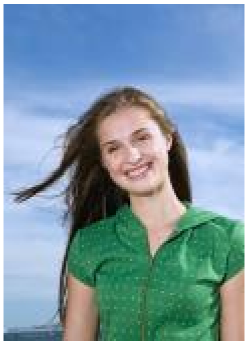

Lighting effects

Photo filter

The **Photo filter** effect (**Effects** ▸ **Camera** ▸ **Photo filter**) lets you simulate the effect of placing a colored filter in front of a camera lens. You can choose the color of the filter and then adjust the color density and luminosity.


Original

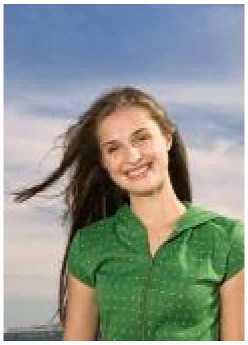
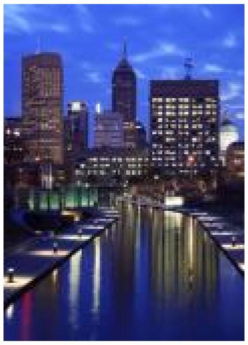
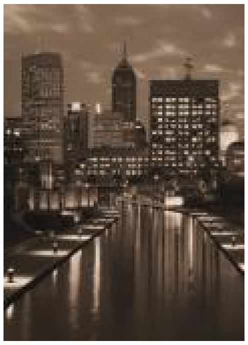


Photo filter

Sepia toning

The **Sepia toning** effect (**Effects** ▸ **Camera** ▸ **Sepia toning**) simulates the look created when you take a photo with sepia film. Sepia-toned images are similar to black-and-white photos (also known as grayscale photos), except the tones are brown instead of gray.

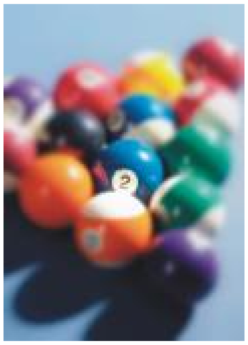

Original


Sepia toning

Spot filter

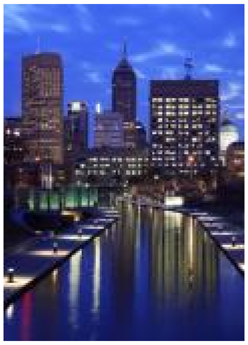
The **Spot filter** effect (**Effects** ▶ **Camera** ▶ **Spot filter**) lets you control the focus area in an image and de-emphasize the surrounding area by applying a Gaussian blur to imitate a photographer's use of depth of field. You can set the position and radius of the area in focus, control the edges and degree of the blur, and decrease light in the surrounding areas. You can use a preset style or customize a preset style and save it in the preset list.

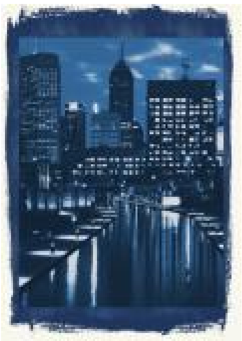
Original

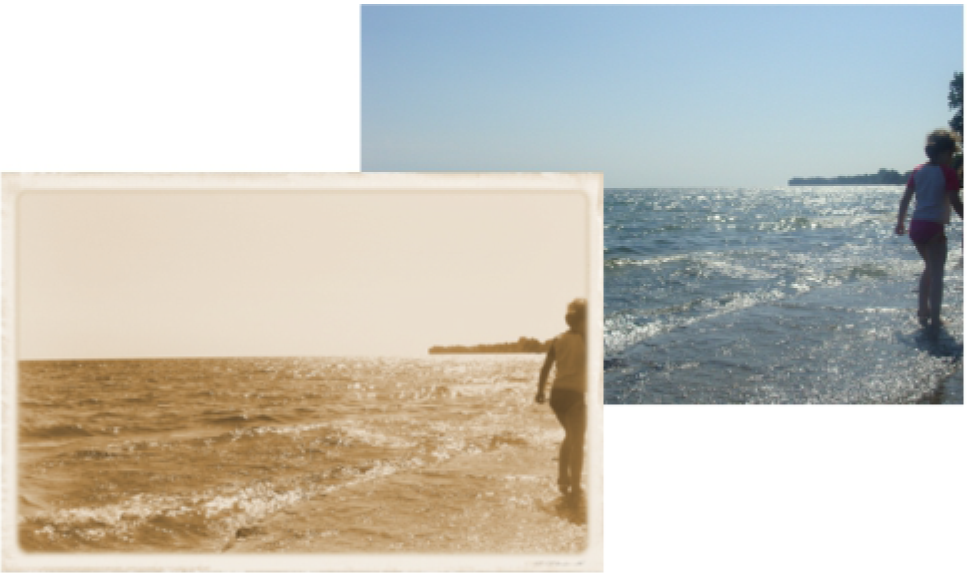

Spot filter

Time machine

The **Time machine** effect (**Effects** ▶ **Camera** ▶ **Time machine**) lets you walk your image back through history to recreate some popular photographic styles from the past. You can choose from seven styles, which range from the year 1839 to the 1960s.


Original


Time machine


The Time machine effect recreates photographic styles from the past.

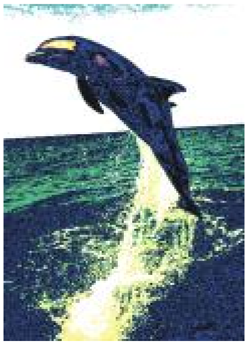
Color transform

The color transform special effects let you create dramatic effects by changing the color of an image.

Bit planes

The **Bit planes** effect (**Effects** ▶ **Color transform** ▶ **Bit planes**) reduces an image to basic RGB color components and displays tonal changes using solid colors. You can adjust the tonal values of each color component individually or as a group.

Original

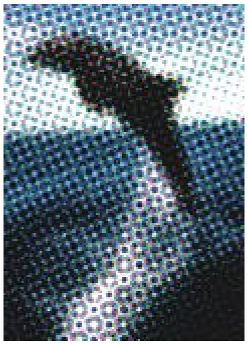


Bit planes

Halftone

The **Halftone** effect (**Effects** ▸ **Color transform** ▸ **Halftone**) gives an image the appearance of a color halftone. A color halftone is an image that has been converted from a continuous tone image to a series of dots of various sizes that represent different tones. You can specify the size of the biggest dot and vary the color pattern. Move the **Max dot radius** slider to set the maximum radius of a halftone dot. The **Cyan**, **Magenta**, **Yellow**, and **Black** sliders specify the angles of the cyan, magenta, yellow, and black color screens.

Original

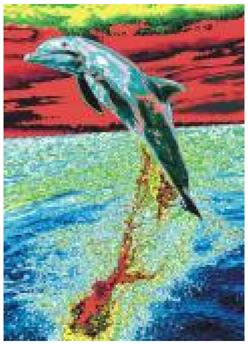


Halftone

Psychedelic

The **Psychedelic** effect (**Effects** ▸ **Color transform** ▸ **Psychedelic**) changes the colors in an image to bright, electric colors, such as orange, hot pink, cyan, and lime green. The **Psychedelic** effect is also a preset lens type.

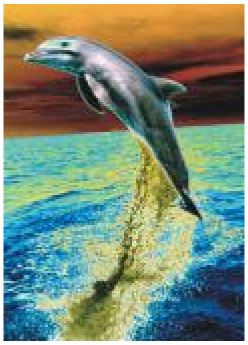
Original


Psychedelic

Solarize

The **Solarize** effect (**Effects** ▶ **Color transform** ▶ **Solarize**) transforms colors in an image by reversing image tones. The **Solarize** effect is also a preset lens type.

Original

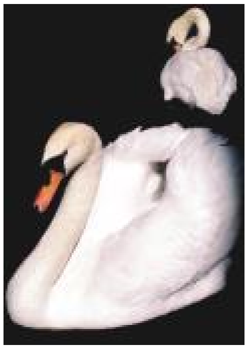

Solarize

Contour

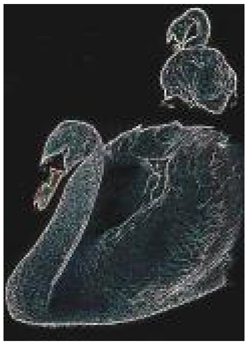
The contour special effects detect and accentuate the edges of objects. You can adjust the level of edge detection, the type of edges that are detected, as well as the color of the edges that are detected.

Edge detect

The **Edge detect** effect (**Effects** ▶ **Contour** ▶ **Edge detect**) detects the edges in an image and converts them to lines on a single-color background. You can customize this effect by specifying the intensity of the outline and the background color. The **White**, **Black**, or **Other** button allow you to choose a white, black, or other color for the background, respectively. The **Sensitivity** slider lets you adjust the intensity of the effect.



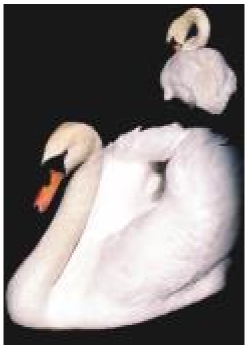
Original



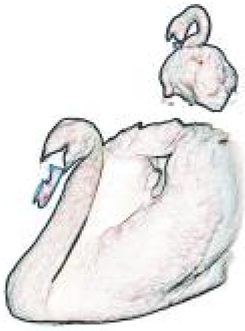
Edge detect

Find edges

The **Find edges** effect (**Effects** ▸ **Contour** ▸ **Find edges**) locates edges in an image and lets you convert these edges to soft or solid lines. When you convert edges to soft lines you create a smooth blurred outline. Converting edges to solid lines creates a sharper outline. The **Find edges** filter is particularly useful for high-contrast images, such as images that contain text.



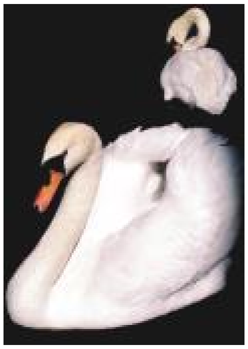
Original



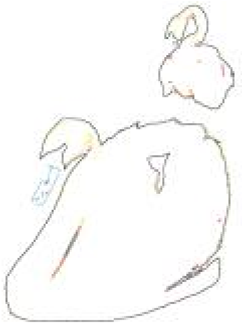
Find edges

Trace contour

The **Trace contour** effect (**Effects** ▸ **Contour** ▸ **Trace contour**) highlights the edges of image elements using a 16-color palette. Trace contour lets you specify which edge pixels are highlighted.



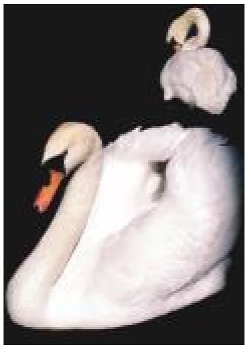
Original



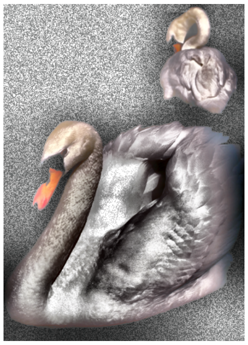
Trace contour

Local Equalization

The **Local Equalization** effect (**Effects** ▸ **Contour** ▸ **Local Equalization**) lets you enhance the contrast near image edges and reveals details in both light and dark regions. The filter uses neighboring pixels to create a stylized effect.



Original



Local equalization

Correction

The correction special effects let you remove dust and scratch marks from images and sharpen images by increasing contrast, enhancing images edges, or reducing shading.

Dust and Scratch

The **Dust and Scratch** effect (**Effects** ▸ **Correction** ▸ **Dust and Scratch**) improves the appearance of an image that has small dust and scratch marks. The filter works by eliminating the contrast between pixels that exceed the contrast threshold you set. You can set a radius to determine how many pixels are affected by the changes. For more information, see “Remove dust and scratch marks from bitmaps” on page 839.

Tune Sharpen

The **Tune Sharpen** effect (**Effects** ▸ **Correction** ▸ **Tune Sharpen**) sharpens images by accentuating edge detail, focusing blurred areas, or increasing contrast. The filter lets you choose a percentage of sharpening to apply to the image and set a threshold of pixels changed by the effect. For more information, see “Sharpen images” on page 839.

You can also sharpen images by using individual **Sharpen** effects. For more information, see “Sharpen” on page 590.

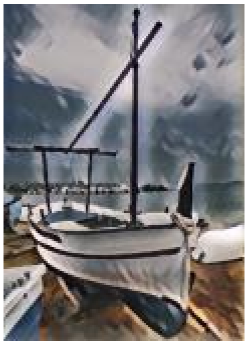
Creative

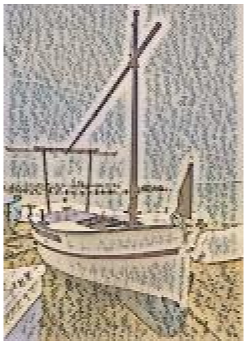
The creative special effects use a variety of shapes and textures to transform an image into abstract art. They use crystals, fabric, glass, frames, or whirlpools as the foundation for creating something new.

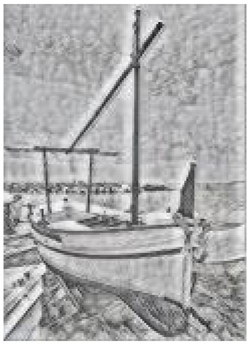
Art Style

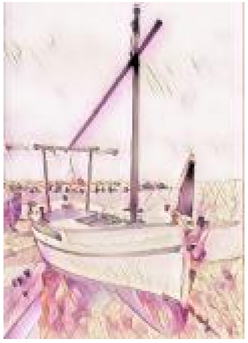
The **Art Style** effects (**Effects** ▶ **Creative** ▶ **Art Style**) use neural net techniques to transfer the style of one image to the content of another. Based on the analysis of a variety of source style images, including textures, patterns, colorful mosaics, and paintings by well-known artists, the artificial intelligence presets take the semantic content of your image, apply a style transfer to it, and create a styled image that simulates the textures, colors, visual patterns, and aesthetics of the reference image. Experiment with the presets to best appreciate the collection of styles and media available in the application. You can vary the intensity of an effect to adjust its strength. The higher the intensity, the more pronounced the effect. You can also control the level of detail. High values sharpen the edges and bring up more image details but increase the file size and processing time. Choose the detail level depending on the selected style preset and your artistic intent.

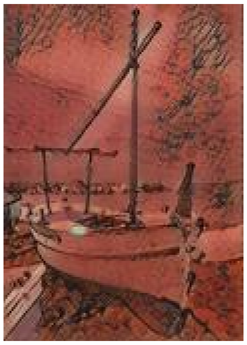
Original

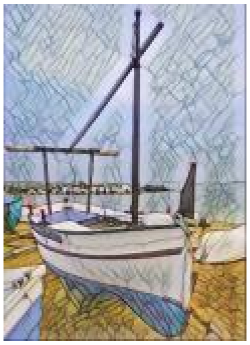

Smooth Acrylic

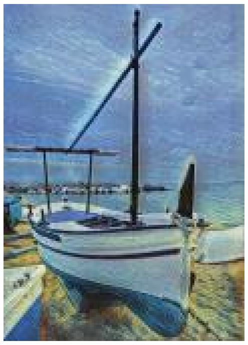

Grainy

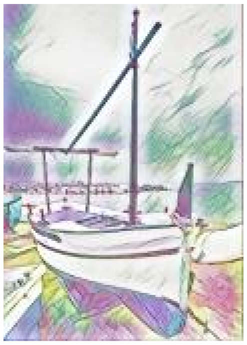

Graphite

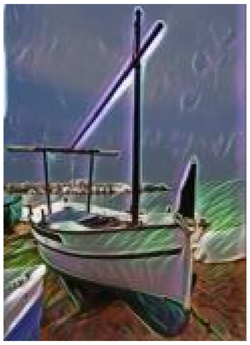

Pink Pastel

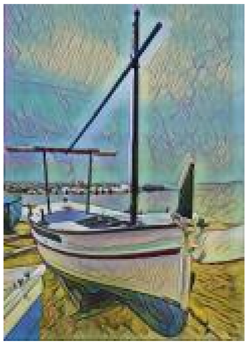

Sienna

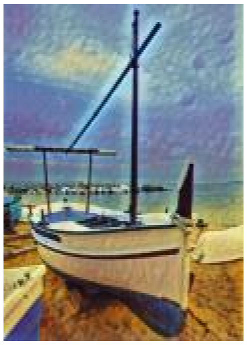

Pastel Mosaic

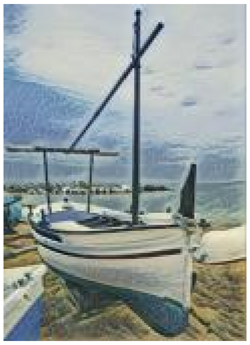

Post-Impressionist

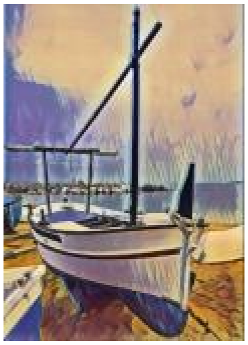

Soft Pastels

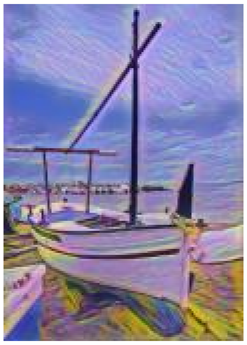

Neon

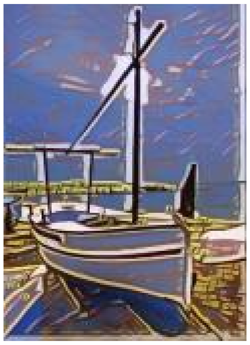

Bold Edges

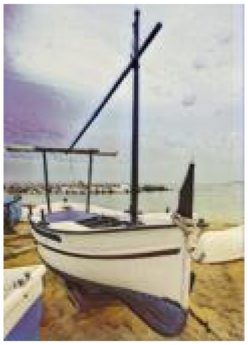

Saturated Acrylic

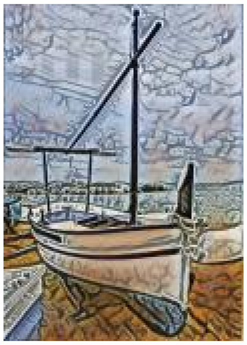

Waves


Sunset


Lava Lamp

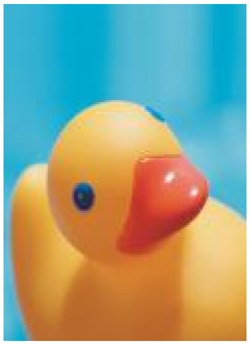

Wood Blocks


Warm Texture

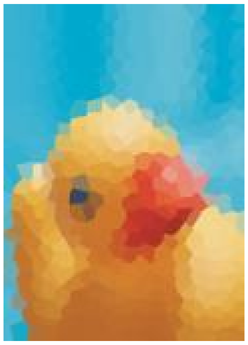

Woodcut

Crystalize

The **Crystalize** effect (**Effects** ▶ **Creative** ▶ **Crystalize**) makes an image look as though it was created with crystals. You can control the effect by specifying the dimensions of the crystals. Lower values produce smaller crystals, causing less distortion. Higher values produce larger crystals and create a more abstract effect.



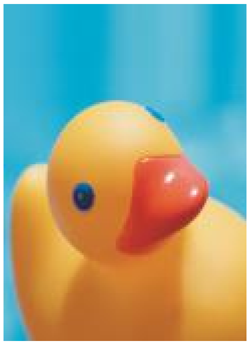
Original



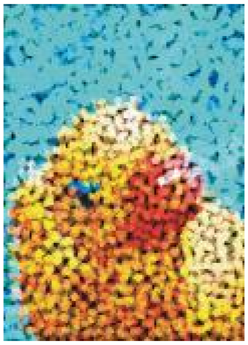
Crystalize

Fabric

The **Fabric** effect (**Effects** ▶ **Creative** ▶ **Fabric**) makes an image look as though it was created with textiles, such as needlepoint, rug hooking, quilts, strings, ribbons, and tissue collage. You can specify the size and angle of the textile, as well as the brightness.



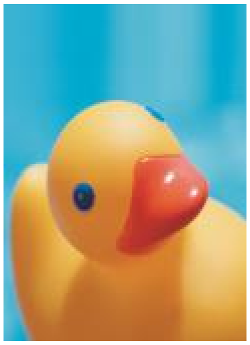
Original

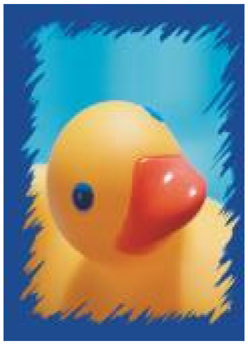


Fabric

Frame

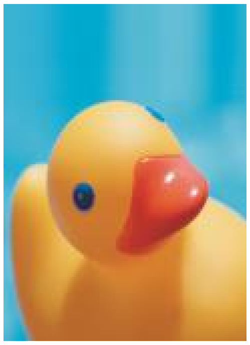
The **Frame** effect (**Effects** ▶ **Creative** ▶ **Frame**) lets you frame an image with a preset or custom frame. You can change the color, opacity, orientation, and alignment of a frame, and you can save customized settings as preset styles. You can also update, load, and delete preset frame settings. To customize a frame, click the **Modify** tab. **Opacity** sets the opacity of the frame. **Blur/Feather** blurs or feathers the edge of the frame with the contents. **Horizontal** and **Vertical** set the horizontal and vertical frame size. The **Rotate dial** lets you specify the degree to which you want to rotate a frame. **Flip horizontal** and **Flip vertical** mirror the frame horizontally and vertically, respectively. **Align** lets you choose a center point for the frame from the bitmap. **Re-center** centers the frame on the bitmap. The **Save preset** button lets you save customized frame settings as a preset.

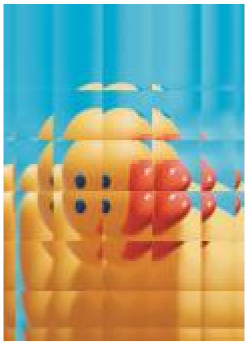

Original


Frame

Glass block

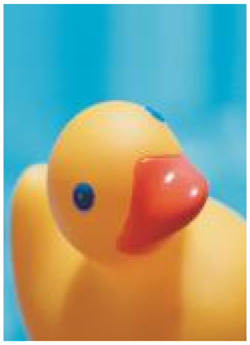
The **Glass block** effect (**Effects** ▶ **Creative** ▶ **Glass block**) makes an image look as though it is being viewed through thick glass blocks. You can control the effect by specifying the dimensions of the glass blocks.

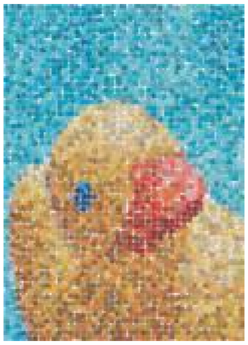

Original


Glass block

Mosaic

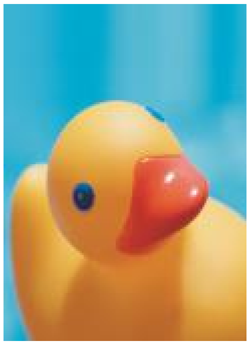
The **Mosaic** effect (**Effects** ▶ **Creative** ▶ **Mosaic**) breaks an image into unequal elliptical pieces to form the appearance of a mosaic. You can specify the size of the pieces and the background color. You can also frame the mosaic.


Original

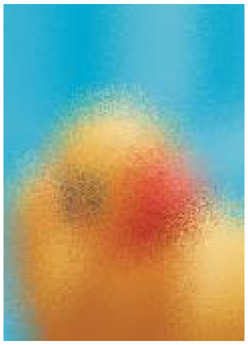

Mosaic

Scatter

The **Scatter** effect (**Effects** ▶ **Creative** ▶ **Scatter**) distorts an image by scattering pixels. You can specify the direction of the scattering. The **Scatter** effect is also a preset lens type.



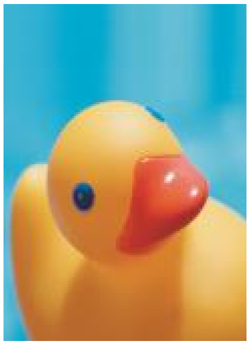
Original



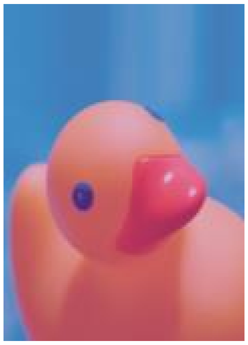
Scatter

Smoked glass

The **Smoked** glass effect (**Effects** ▶ **Creative** ▶ **Smoked glass**) applies a transparent colored tint to images. You can specify the color of the smoked glass, the opacity of the tint, and the amount of blurring.



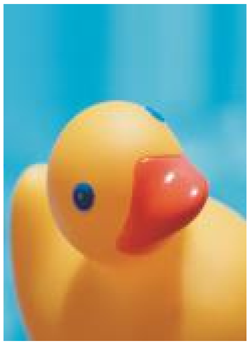
Original



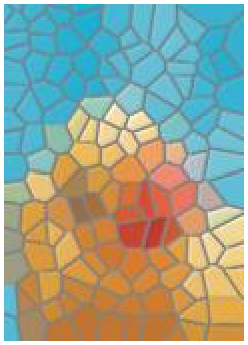
Smoked glass

Stained glass

The **Stained glass** effect (**Effects** ▶ **Creative** ▶ **Stained glass**) transforms images into stained-glass artwork. You can adjust the size of the glass pieces and create solder between them.



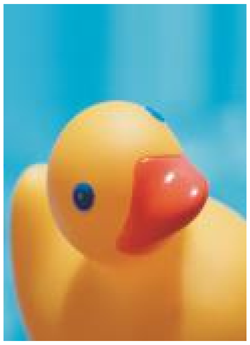
Original



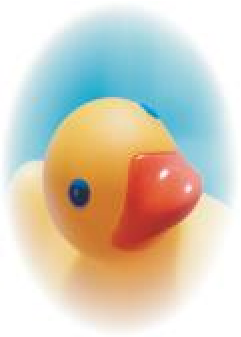
Stained glass

Vignette

The **Vignette** effect (**Effects** ▶ **Creative** ▶ **Vignette**) lets you add an elliptical, circular, rectangular, or square frame around an image. You can specify the color and fade rate of the effect. Move the **Fade** slider to set the transition between the frame and the bitmap. The offset is the distance from the center of the image to the inner border of the frame. The higher the offset (that is, the higher the distance from the center of the image), the thinner the frame.



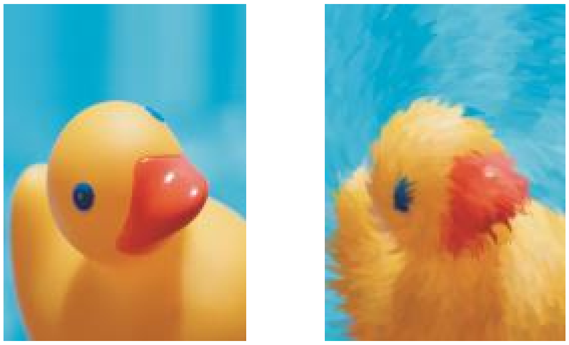
Original



Vignette

Vortex

The **Vortex** effect (**Effects** ▶ **Creative** ▶ **Vortex**) produces a swirl around a center point that you specify in an image. You can specify the direction of the swirl's inner and outer pixels.

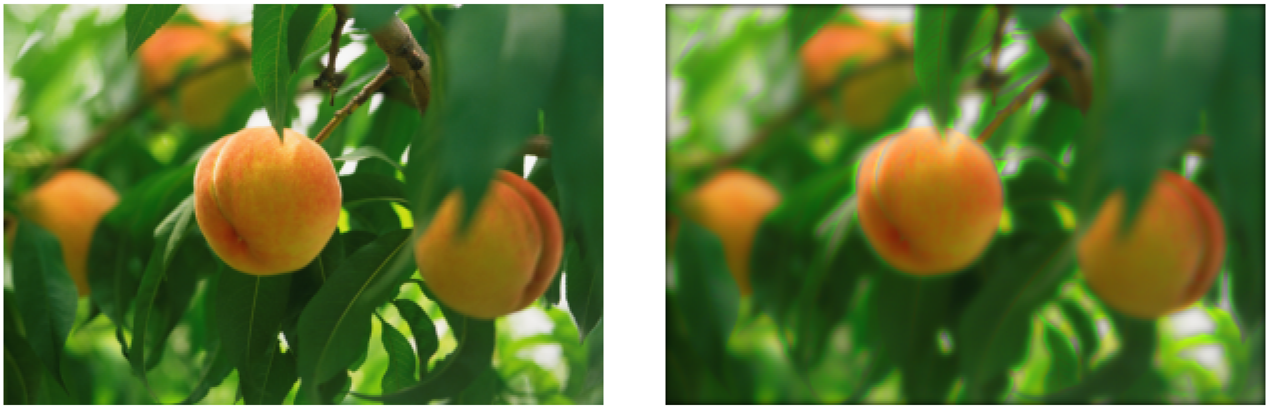

Original *Vortex*

Custom

The custom special effects offer you a wide range of effects to transform an image. You can create an artistic media painting, overlay an image with a customized image, or use a variety of blur, sharpen, and edge detect effects.

Band pass

The **Band pass** effect (**Effects** ▸ **Custom** ▸ **Band pass**) adjusts the sharp and smooth areas on images. Sharp areas are areas where abrupt changes take place (for example, colors, edges, noise). Smooth areas are areas where gradual changes take place.


Original (left), Band pass effect (right)

Bump map

The **Bump map** (**Effects** ▸ **Custom** ▸ **Bump-map**) effect adds texture and patterns to an image by embedding its surface with a relief based on the pixel values of a bump map image. The pixel values of the bump map image represent surface elevation. You can use a preset bump map or load a custom bump map image. You can specify the surface and lighting properties of the effect.

Original (left), Bump-map effect (right)

User defined

These **User defined** effects (**Effects** ▸ **Custom** ▸ **User defined**) let you create blur, sharpen, or edge detect special effects by defining a new color value for each pixel based on the color values of adjacent pixels. You define the value of the selected pixel numerically, by typing values in a grid. The central box in the grid represents the selected pixel, and the boxes around it represent the adjacent pixels. The number you type in the central box of the grid is multiplied by the original color value of the selected pixel. The resulting number (the new color value of the selected pixel) can be further modified by choosing how much it is influenced by the values of the adjacent pixels, which can be added to or subtracted from the value of the selected pixel. For example, if you type 0 in all the boxes surrounding the central pixel, the pixel's value is not influenced by the adjacent pixels, but only by the number you type in the central box. All numbers you type in the grid are multiplied by the corresponding pixel values and added together to create a new value for the pixel. The new pixel value is then divided by a divisor value you choose. If the divisor is the same as the number you type in the central box, then they will cancel each other out, and the new pixel value will depend only on the values of the adjacent pixels. The result of all numerical operations in the grid represents the final color value (1 to 255) of the pixel.

Original (left), User defined effect (right)

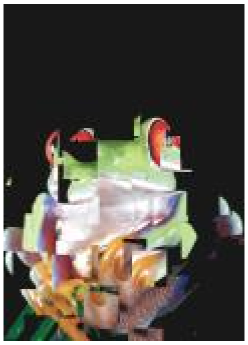
Distort

The distort special effects transform the appearance of images without adding depth.

Blocks

The **Blocks effect** (**Effects** ▸ **Distort** ▸ **Blocks**) breaks down the image into scrambled block pieces. You can specify the size of the blocks, the distance between the blocks, and the color of the background (exposed when the effect is applied).

Original

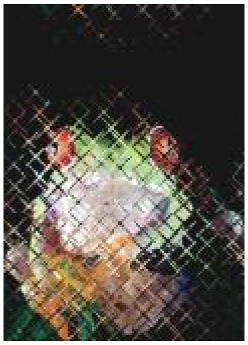


Blocks

Displace

The **Displace** effect (**Effects** ▸ **Distort** ▸ **Displace**) shifts an active image according to the values of a secondary image known as a displacement map. Values from the displacement map display as forms, colors, and warp patterns in the image.

Original

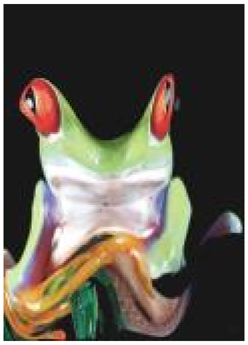


Displace

Mesh warp

The **Mesh warp** effect (**Effects** ▸ **Distort** ▸ **Mesh warp**) lets you distort an image by repositioning the nodes on a superimposed grid. You can increase the number of nodes on the grid by increasing the number of gridlines to a maximum of 10. Increasing the number of nodes on the grid provides finer control over small details in the image. You can use any of the preset mesh warp styles, and you can create and save custom mesh warp styles.

Original

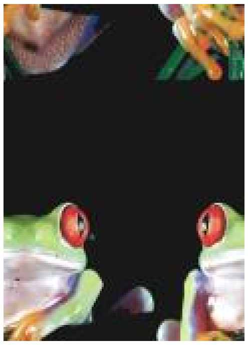


Mesh warp

Offset

The **Offset** effect (**Effects** ▶ **Distort** ▶ **Offset**) changes an image's position by shifting it according to the parameters you specify. When an image is offset, empty areas display where the image was previously positioned. You can fill the empty areas by tiling or stretching the image, or by applying color.

Original

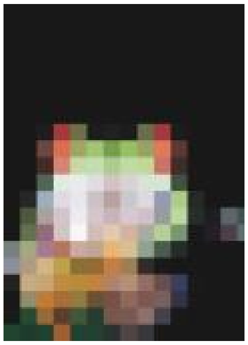


Offset

Pixelate

The **Pixelate** effect (**Effects** ▶ **Distort** ▶ **Pixelate**) breaks an image into square, rectangular, or circular cells. The **Pixelate** effect is also a preset lens type.

Original

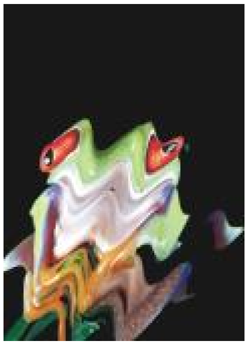


Pixelate

Ripple

The **Ripple** effect (**Effects** ▸ **Distort** ▸ **Ripple**) distorts an image with one or more waves. You can specify the strength of the primary wave to set the warping of the image or add an additional perpendicular wave to increase the distortion.

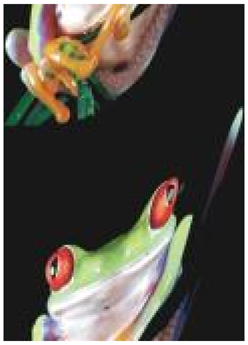
Original


Ripple

Shear

The **Shear** effect (**Effects** ▸ **Distort** ▸ **Shear**) maps the shape of an image to the shape of a line segment.

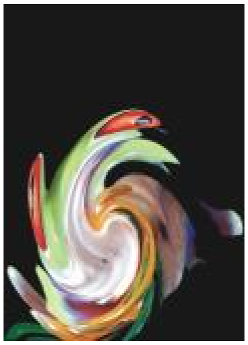
Original


Shear

Swirl

The **Swirl** effect (**Effects** ▸ **Distort** ▸ **Swirl**) creates a swirl across an image according to the direction, number of whole rotations, and angle that you specify.

Original

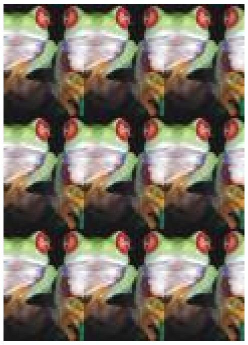


Swirl

Tile

The **Tile** effect (**Effects** ▶ **Distort** ▶ **Tile**) reduces the image's dimensions and reproduces it as a series of tiles on a grid. You can use this effect in combination with a flood fill to create a background or to create a wallpaper effect for a webpage.

Original

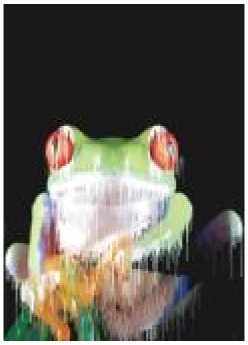


Tile

Wet paint

The **Wet paint** effect (**Effects** ▶ **Distort** ▶ **Wet paint**) creates the illusion of wet paint on images. You can specify the size of the drips and the range of colors that are affected in the image.

Original

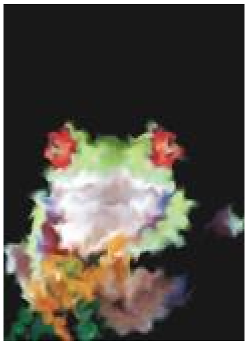


Wet Paint

Whirlpool

The **Whirlpool** effect (**Effects** ▸ **Distort** ▸ **Whirlpool**) applies a fluid, swirling pattern across an image. You can use a preset whirlpool style, or you can create a custom style by setting the smear length, spacing, twist, and streak detail of the effect. You can also save custom whirlpool styles.

Original

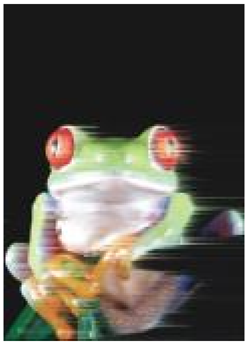


Whirlpool

Wind

The **Wind** effect (**Effects** ▸ **Distort** ▸ **Wind**) blurs an image in a specific direction, creating the effect of wind blowing across the image. You can specify the strength and direction of the blur, as well as the transparency of the effect.

Original



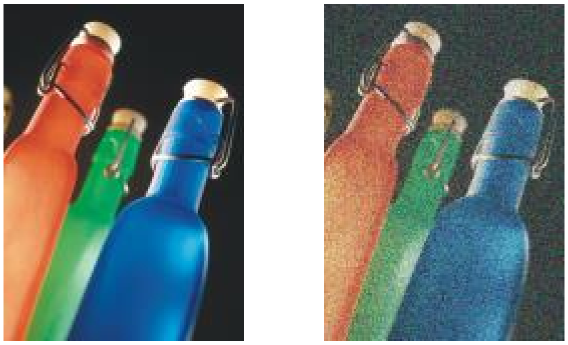
Wind

Noise

In bitmap editing, noise is defined as the random pixels that display across an image, which resemble static on television screens. The noise special effects let you create, control, or eliminate noise.

Add noise

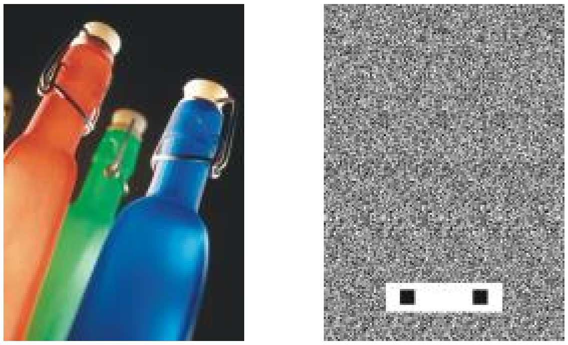
The **Add noise** effect (**Effects** ▸ **Noise** ▸ **Add noise**) creates a granular effect that adds texture to a flat or overly blended image. You can specify the type and amount of noise that is added to the image.



Original *Add noise*

3-D stereo noise

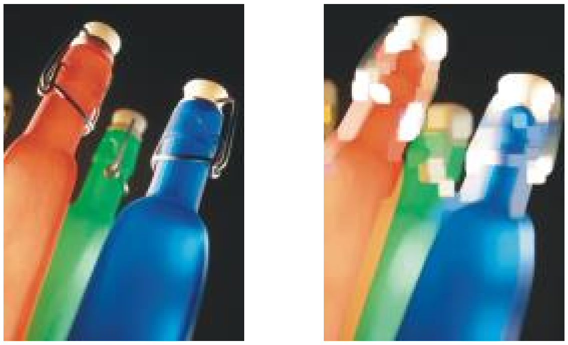
The **3-D stereo noise** effect (**Effects** ▶ **Noise** ▶ **3-D stereo noise**) creates a dithered noise pattern giving an image the appearance of three-dimensional depth when viewed a certain way. This effect is particularly suited to high-contrast line art and grayscale images. This effect may be very difficult to perceive.



Original *3-D stereo noise*

Maximum

The **Maximum** effect (**Effects** ▶ **Noise** ▶ **Maximum**) removes noise by adjusting the color value of a pixel based on the maximum color values of its neighboring pixels. This effect also produces a mild blurring effect when applied more than once.

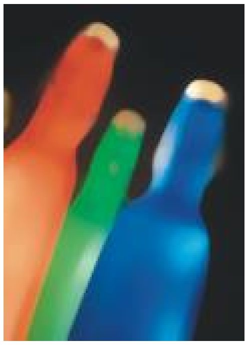


Original *Maximum*

Median

The **Median** effect (**Effects** ▶ **Noise** ▶ **Median**) removes noise and detail by adjusting the color value of a pixel according to the median color value of the surrounding pixels.

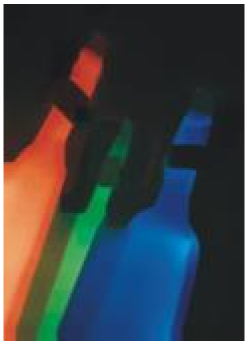
Original


Median

Minimum

This effect (**Effects** ▶ **Noise** ▶ **Minimum**) removes noise by adjusting the color value of a pixel, based on the minimum color values of its neighboring pixels.

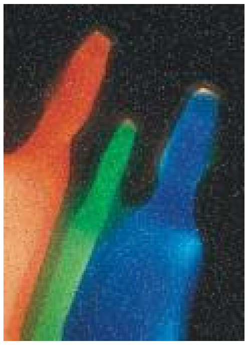
Original


Minimum

Tune noise

The **Tune noise** effect (**Effects** ▶ **Noise** ▶ **Tune noise**) lets you apply any of nine noise effects. Each effect is represented by a thumbnail which lets you preview the image as you apply an effect.

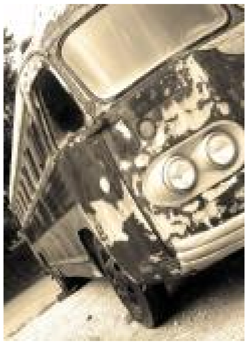
Original


Tune noise

Remove Moire

The **Remove Moire** effect (**Effects** ▶ **Noise** ▶ **Remove Moire**) lets you remove moiré from images. Moiré is the wave pattern produced when halftone screens of two different frequencies are superimposed on the same image.

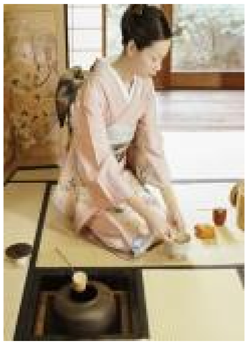
Original


Remove moire

Remove Noise

The **Remove Noise** effect (**Effects** ▶ **Noise** ▶ **Remove Noise**) lets you remove noise from scanned images. Noise is the speckled effect produced by scanning or video-capturing.

Original


Remove noise

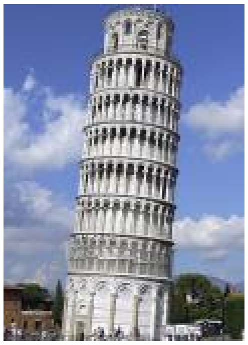
Sharpen

You can sharpen images to increase contrast, enhance image edges, or reduce shading. Sharpening is usually done after adjusting the color and tone of an image and after resampling or resizing.

Adaptive unsharp

The **Adaptive unsharp** effect (**Effects** ▶ **Sharpen** ▶ **Adaptive unsharp**) lets you accentuate edge detail by analyzing the values of neighboring pixels. This filter preserves most image detail, but its effect is most apparent in high-resolution images.

Original

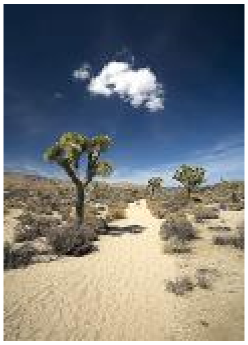


Adaptive unsharp

Directional sharpen

The **Directional sharpen** effect (**Effects** ▶ **Sharpen** ▶ **Directional sharpen**) lets you enhance the edges of an image without creating a grainy effect.

Original

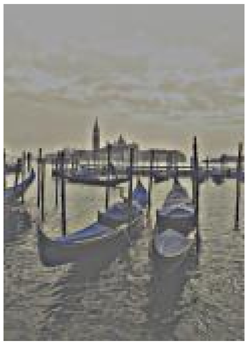


Directional sharpen

High pass

The **High pass** effect (**Effects** ▶ **Sharpen** ▶ **High pass**) lets you remove image detail and shading to give an image a glowing quality by emphasizing its highlights and luminous areas. However, it can also affect the color and tone of the image.

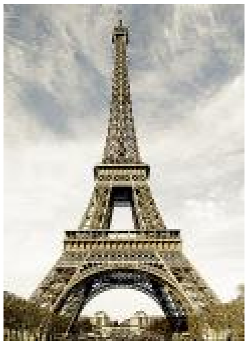
Original


High pass

Sharpen

The **Sharpen** effect (**Effects** ▶ **Sharpen** ▶ **Sharpen**) lets you accentuate the edges of the image by focusing blurred areas and increasing the contrast between neighboring pixels. Move the **Edge level(%)** slider to set the degree to which edge detail is accentuated. **Threshold** specifies how far apart adjacent tonal values have to be before the effect is applied. This is important to prevent smooth areas from becoming speckled. Low values produce a more exaggerated sharpening effect because fewer areas are excluded. Higher threshold values exclude areas of lower contrast. To prevent dramatic shifts in hue, enable **Preserve colors**.

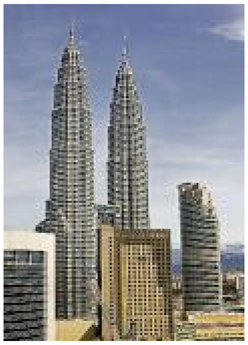
Original


Sharpen

Unsharp mask

The **Unsharp mask** effect (**Effects** ▶ **Sharpen** ▶ **Unsharp mask**) lets you accentuate edge detail and focus blurred areas in the image without removing low-frequency areas. **Percentage** sets the intensity of the sharpening effect. **Radius** sets the amount of pixels that are evaluated at once. **Threshold** sets how many pixels are affected.

Original



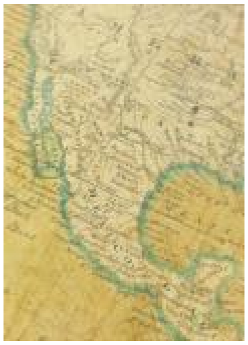
Unsharp mask

Texture

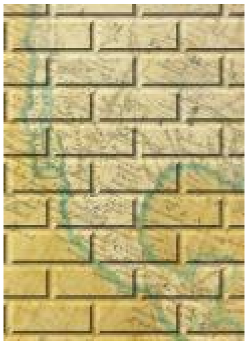
The texture special effects let you add texture to an image using a variety of shapes and surfaces. You can use bricks, bubbles, canvas, elephant skin, plastic, and stone; or you can create etchings and underpaintings. You can also use these effects to make an image look as though it is painted on a plaster wall or as though you are viewing it through a screen door.

Brick wall

The **Brick wall** effect (**Effects** ▶ **Texture** ▶ **Brick wall**) groups pixels into a series of interlocking cells to make an image look like a painting on a brick wall. You can specify the brick size and the density of the brick pattern.



Original



Brick wall

Bubbles

The **Bubbles** effect (**Effects** ▶ **Texture** ▶ **Bubbles**) creates a bubbling foam on an image. You can specify the size of the bubbles and the amount of the image that is covered.

Original *Bubbles*

Canvas

The **Canvas** effect (**Effects** ▸ **Texture** ▸ **Canvas**) applies a textured surface to an image by letting you use another image as a canvas. You can choose a preset canvas map, or you can load any image as a canvas map. For best results, choose images that have high to medium contrast.

Original *Canvas*

Cobblestone

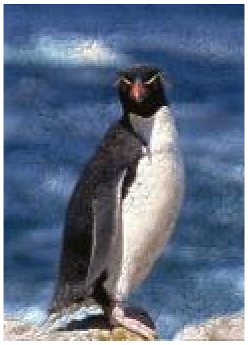
The **Cobblestone** effect (**Effects** ▸ **Texture** ▸ **Cobblestone**) makes an image look as though it was created with cobblestones. You can specify the size, spacing, and granularity of the cobblestones.

Original *Cobblestone*

Elephant skin

The **Elephant skin** effect (**Effects** ▶ **Texture** ▶ **Elephant skin**) gives an image a wrinkled look by creating an overlay of wavy lines. You can specify the age of the elephant skin (up to 100 years) as well as the skin color.

Original

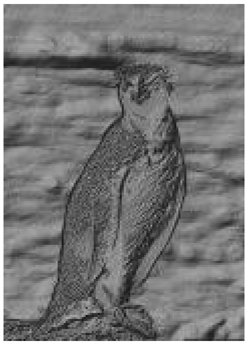


Elephant skin

Etching

The **Etching** effect (**Effects** ▶ **Texture** ▶ **Etching**) transforms an image into an etching. You can control the depth of the etching, the amount of detail, the direction of the light, and the color of the metal surface.

Original

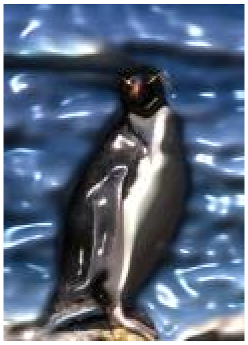


Etching

Plastic

The **Plastic** effect (**Effects** ▶ **Texture** ▶ **Plastic**) makes an image look as though it is made of plastic. You can specify the image depth, as well as the color and angle of light shining on the plastic. You can also customize the angle of the light. **Highlight** sets the brightness of the image accents. **Depth** sets the depth of the plastic shading. **Smoothness** sets the amount of image detail. The **Light direction** dial lets you set the direction of the light. The color picker lets you choose a color for the light.

Original

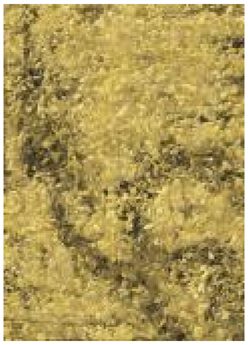


Plastic

Plaster wall

The **Plaster wall** effect (**Effects** ▸ **Texture** ▸ **Plaster wall**) redistributes pixels so that an image looks as though it was painted on a plaster wall.

Original

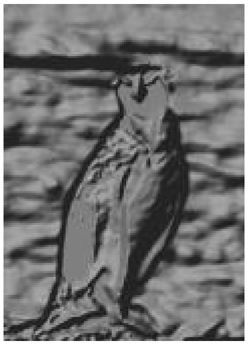


Plaster wall

Relief sculpture

The **Relief sculpture** effect (**Effects** ▸ **Texture** ▸ **Relief sculpture**) transforms an image into a relief sculpture. You can set the smoothness of the relief, the amount of detail it contains, the direction of the light, and the surface color.

Original

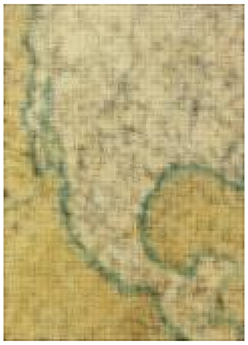


Relief sculpture

Screen door

The **Screen door** effect (**Effects** ▶ **Texture** ▶ **Screen door**) makes an image look as though it is being viewed through a screen door. You can specify the mesh detail and brightness, the softness within the image, as well as whether the image is color or black-and-white.

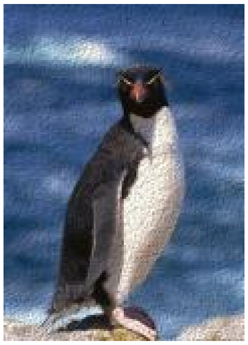
Original


Screen door

Stone

The **Stone** effect (**Effects** ▶ **Texture** ▶ **Stone**) gives an image a stone texture. You can specify the amount of detail, the density of the pattern, and the angle of the light hitting an image. You can apply a preset stone style or create and save a custom stone style as a preset.

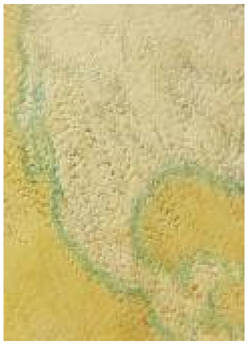
Original


Stone

Underpainting

The **Underpainting** effect (**Effects** ▶ **Texture** ▶ **Underpainting**) makes an image look like a painting created on a canvas that is subsequently covered with layers of paint. You can specify the degree to which the original image is painted over and adjust the brightness of the image.

Original



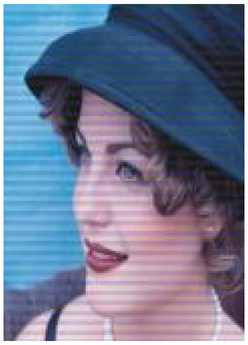
Underpainting

Transform

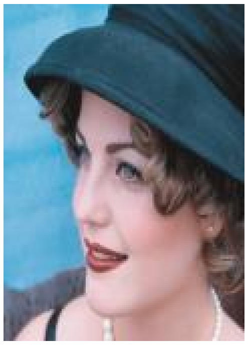
The transform effects let you transform the color and tone of an image.

Deinterlace

The **Deinterlace** effect (**Effects** ▶ **Transform** ▶ **Deinterlace**) lets you remove lines from images. For more information, see "Transform color and tone" on page 856.



Original

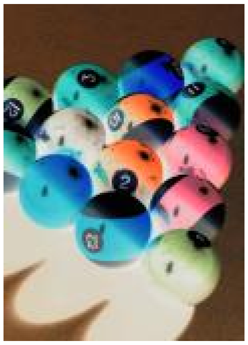


Deinterlace

Invert Colors

The **Invert Colors** effect (**Effects** ▶ **Transform** ▶ **Invert Colors**) lets you reverse the colors of an image. Inverting an image creates the appearance of a photographic negative. For more information, see "Transform color and tone" on page 856.

Original

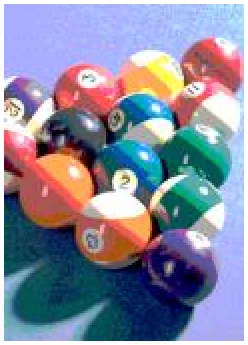


Invert Colors

Posterize

The **Posterize** effect (**Effects** ▶ **Transform** ▶ **Posterize**) lets you reduce the number of tonal values in an image to remove gradations and create larger areas of flat color. For more information, see "Transform color and tone" on page 856.

Original

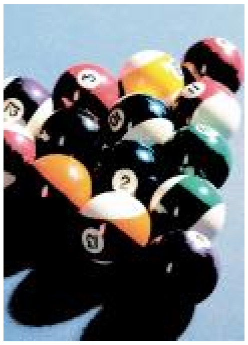


Posterize

Threshold

The **Threshold** effect (**Effects** ▶ **Transform** ▶ **Threshold**) lets you specify a brightness value as a threshold. Pixels with a brightness value higher or lower than the threshold appear as white or black. For more information, see "Transform color and tone" on page 856.

Original



Threshold

Add 3D effects

You can create the illusion of three-dimensional (3D) depth in objects by adding contour, perspective, extrusion, bevel, or shadow effects.

This section contains the following topics:

- “Contour objects” (page 599)
- “Apply perspective” (page 603)
- “Create extrusions” (page 604)
- “Create bevel effects” (page 608)
- “Add drop shadows and inner shadows” (page 611)
- “Add block shadows” (page 616)
- “Blend objects” (page 619)

Contour objects

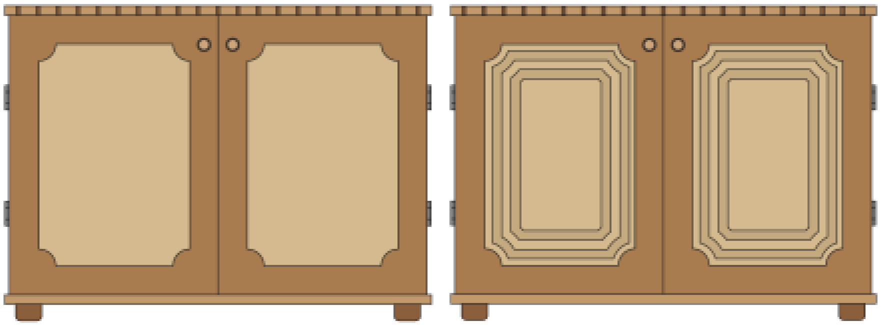
You can contour an object to create a series of concentric lines that progress to the inside or outside of the object. Corel DESIGNER also lets you set the number of the contour lines and the distance between them.

In addition to creating interesting 3D effects as well as shading in complex illustrations, you can use contours to create cuttable outlines for output to devices such as plotters, engraving machines, and vinyl cutters.

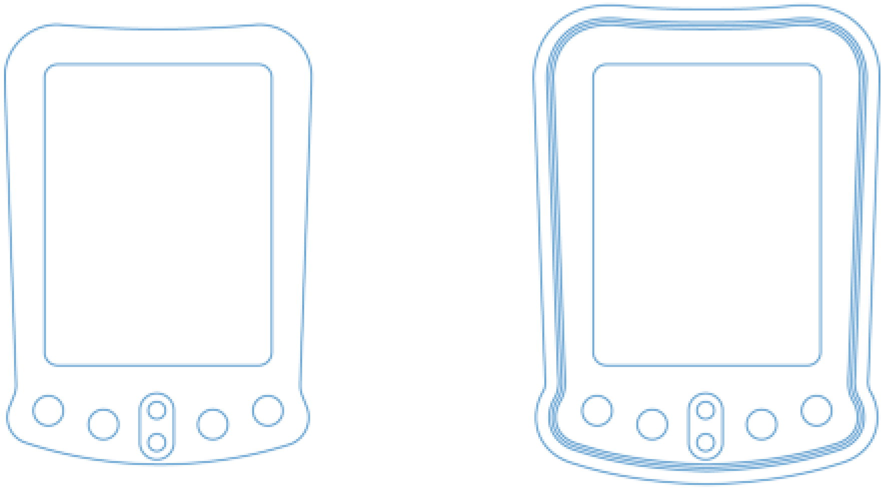
After contouring an object, you can copy or clone its contour settings to another object. With cloning, any changes you make to the master object are automatically applied to its clones. You can also change the colors of the fill between the contour lines and the contour outlines themselves. You can set a color progression in the contour effect, where one color blends into another. The color progression can follow a straight, clockwise, or counterclockwise path through the color range of your choice.

You can also choose how contour corners appear. For example, you can use pointed or rounded corners, or you can bevel (square off) sharp contour corners.

You can separate an object from its contour lines.



A center contour has been applied to the cabinet on the right. The number of contour lines, as well as the distance between lines, can be changed.



An outside contour has been applied to the above object. Note that an outside contour projects from the outside edge of the object.

When an object with a contour effect is brought into Focus mode, the object and the effect are brought into focus together. Once in Focus mode, you can select and edit the object and the effect separately. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

To contour an object

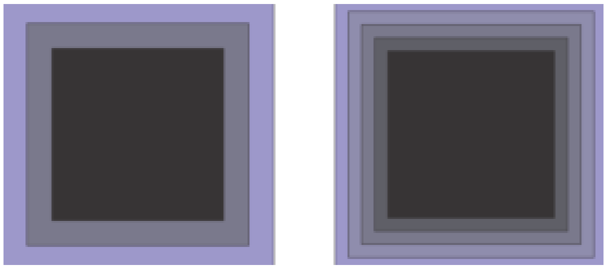
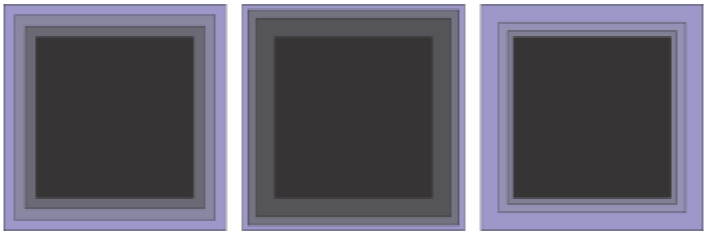
1 In the toolbox, click the **Contour** tool.

2 Click an object or a set of grouped objects, and drag the start handle toward the center to create an inside contour or away from the center to create an outside contour.

3 Move the object slider to change the number of contour steps.

You can also

Add contour lines to the center of the selected object	Click the **To center** button.

You can also	
Specify the number of contour lines	Click the **Inside contour** or **Outside contour** button on the property bar, and type a value in the **Contour steps** box on the property bar.  *Inside contour with two steps (left) and four steps (right)*
Specify the distance between contour lines	Type a value in the **Contour offset** box on the property bar.
Accelerate contour line progression (changes contour shapes)	Click the **Object and color acceleration** button on the property bar, and move the **Object** slider.  *Left to right: Inside contour without acceleration, with lower acceleration, with higher acceleration*
Choose the shape of contour corners	Click the **Contour corners** button on the property bar, and choose one of the following commands: • **Mitered corners** (for pointed contour corners) • **Round corners** • **Bevel corners**

You can create contours by clicking **Effects** ▸ **Contour** (the second **Contour** command in the **Effects** menu) and specifying the settings you want in the **Contour** docker.

To copy or clone a contour

1 Select the object to which you want to apply the contour effect.

2 Click **Object**, and click one of the following:

- **Copy Effect** ▸ **Contour From**
- **Clone Effect** ▸ **Contour From**

3 Click the object whose contour effect you want to copy or clone.

You can also use the **Attributes eyedropper** tool to copy a contour. For more information, see “To copy effects from one object to another” on page 377.

To set the fill color for a contour object

1 In the toolbox, click the **Contour** tool .

2 Select a contour object.

3 Open the **Fill color** picker on the property bar, and click a color.
If you cannot apply the fill color, make sure that the **Fill color** option is enabled on the status bar.

If the original object has a fountain fill, a second color picker appears.

You can accelerate the fill color progression by clicking the **Object and color acceleration** button on the property bar and moving a slider.

You can change the contour center’s color by dragging a color from the color palette to the end fill handle.

To specify an outline color for the contour object

1 In the toolbox, click the **Contour** tool .

2 Select a contour object.

3 Open the **Outline color** picker on the property bar, and click a color.

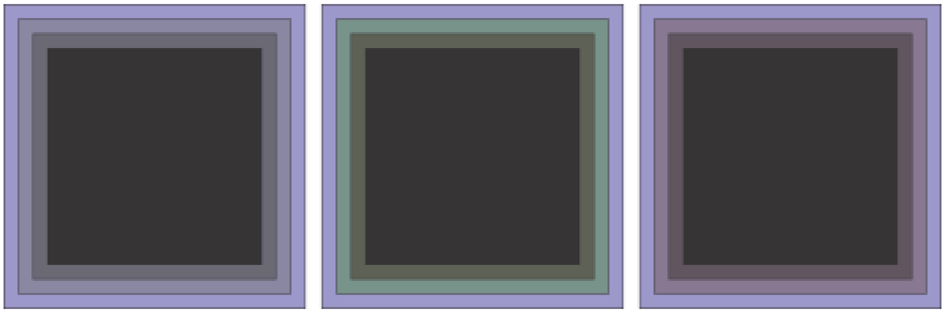
To set the fill progression

1 In the toolbox, click the **Contour** tool .

2 Select a contour object.

3 Click the **Contour colors** button on the property bar, and then click any of the following buttons:

- **Linear contour colors**
- **Clockwise contour colors**
- **Counterclockwise contour colors**



Fill progression from left to right: Linear, clockwise, counterclockwise

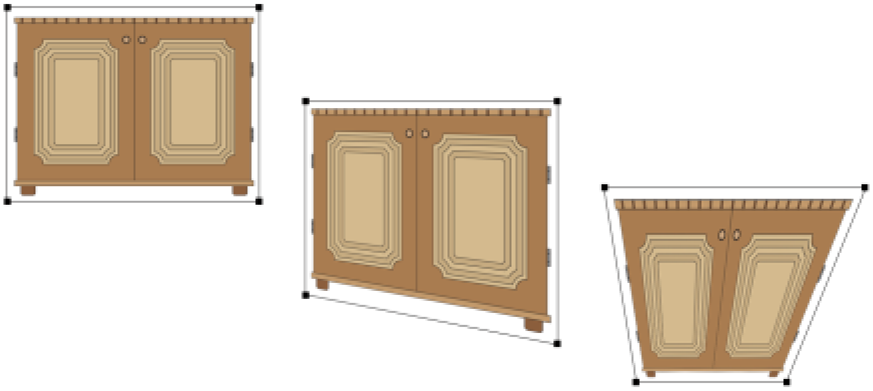
To separate an object from its contour lines

1 Using the **Pick** tool ➤, select a contoured object.

2 Click **Object** ▸ **Break Contour Apart**.

Apply perspective

Adding perspective to objects creates the illusion of distance and depth. You can create a perspective effect by shortening one or two sides of an object. This effect gives an object the appearance of receding in one or two directions, thereby creating a one-point perspective or a two-point perspective.



The original graphic (left) with one-point (middle) and two-point (right) perspective applied to it.

Corel DESIGNER lets you use perspective with both vector and bitmap objects. You add perspective to a bitmap interactively in the drawing window.

The perspective effect is applied nondestructively, so you can edit it or remove it and revert to the original image at any point. After you add perspective to bitmaps, you can transform and manipulate them as you would any other vector objects. For information about transforming objects, see “Objects” on page 367.

Perspective effects can be added to objects or grouped objects.

You can also add a perspective effect to linked groups, such as contours, blends, and extrusions. You can’t add perspective effects to paragraph text or symbols.

You can adjust perspective by moving the nodes on the perspective grid or the vanishing points. Moving a node lets you edit a two-point perspective; moving a vanishing point lets you edit a one-point perspective.

After you apply a perspective effect, you can copy it to other objects in a drawing, adjust it, or remove it from the object.

To apply a perspective

To	Do the following
Apply a one-point perspective	Click **Object** ▸ **Add perspective**. Press **Ctrl**, and drag a node.
Apply a two-point perspective	Click **Object** ▸ **Add perspective**. Drag the nodes on the outside of the grid to apply the effect you want.

Pressing **Ctrl** constrains the node’s movement to the horizontal or vertical axis to create a one-point perspective effect.

Press **Ctrl** + **Shift** as you drag to move two adjacent nodes symmetrically towards or away from a central point. This is useful when you want to distort an image symmetrically.

To copy an object‘s perspective effect

1 Select an object to which you want to apply a perspective effect.
2 Click **Object** ▶ **Copy Effect** ▶ **Perspective From**.
3 Select an object whose perspective effect you want to copy.

You can also use the **Attributes eyedropper** tool to copy a perspective effect. For more information, see “To copy effects from one object to another” on page 377.

To adjust the perspective

1 In the toolbox, click the **Shape** tool.
2 Select an object that has a perspective effect.
3 Drag a node to a new position.

Pressing **Ctrl** constrains a node’s movement to the horizontal or vertical axis to create a one-point perspective effect.

Splitting, cropping, or erasing portions of an object with perspective flattens the perspective effect, so you can no longer edit it.

You can also adjust one-point perspective by dragging a vanishing point.

Press **Ctrl** + **Shift** as you drag to move adjacent nodes closer together or further apart along a horizontal or vertical axis. This is useful when you want to achieve a symmetrical perspective effect.

To remove a perspective effect from an object

1 Select an object that has a perspective effect.
2 Click **Object** ▶ **Clear Perspective**.

Create extrusions

You can make objects appear three-dimensional by creating extrusions. You can create extrusions by projecting points from an object and joining them to create an illusion of three dimensions. Corel DESIGNER also lets you apply a vector extrusion to an object in a group.

After you create an extrusion, you can copy or clone its attributes to a selected object. Cloning and copying transfer the extrusion attributes of an extruded object to another. However, the cloned extrusion settings cannot be edited independently from the master.

You can change an extruded form by rotating it, changing its direction, changing its depth, and rounding its corners.

Corel DESIGNER also lets you remove a vector extrusion.

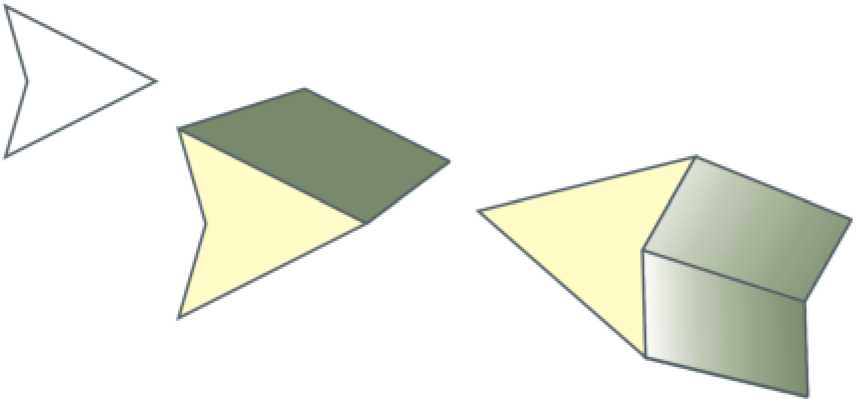
Bevels

Another way in which you can give an object a three-dimensional appearance is by applying a beveled edge to an extrusion. A bevel creates the illusion that an object's extruded edges are cut on an angle. You can specify the angle and depth values of the bevel to control the effect.

You can create a bevel effect without extruding an object. For more information, see "Create bevel effects" on page 608.

Extruded fills

You can apply fills to an entire extrusion or only to the extruded surfaces. You can cover each surface individually with the fill, or you can drape the fill so that it blankets the entire object with no breaks to the pattern or texture.



Left to right: a simple shape, the shape with an extruded fill of solid color, the shape with an extruded gradient fill and a rotation applied.

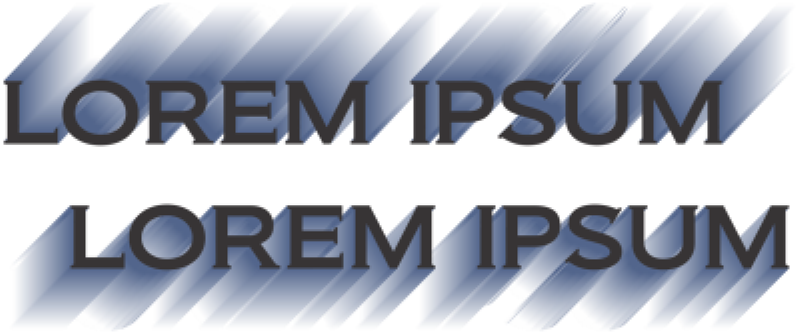
Lighting

You can enhance extrusions by applying light sources. You can add up to three light sources to project toward the extruded object with varying intensity. When you no longer need light sources, you can remove them.

Vanishing points

You can create a vector extrusion in which the lines of the extrusion converge at a vanishing point. The vanishing point of a vector extrusion can be copied to another object so that both objects appear to recede toward the same point.

You can also give extrusions different vanishing points.



Extrusions with different vanishing points

When an object with an extrusion effect is brought into Focus mode, the object and the effect are brought into focus together. Once in Focus mode, you can select and edit the object and the effect separately. For more information about Focus mode, see “Edit objects in Focus mode” on page 370.

To create an extrusion

1 Select an object using the **Pick** tool .

2 In the toolbox, click the **Extrude** tool .

3 Choose a preset from the **Presets** list box on the property bar.

4 Choose an extrusion type from the **Extrusion type** list box on the property bar.

You can edit the extrusion by using the **Extrude** docker (**Effects** ▶ **Extrude**).

To copy or clone an extrusion

1 Select the object you want to extrude.

2 Click **Object** and click one of the following:

- **Copy Effect** ▶ **Extrude From**
- **Clone Effect** ▶ **Extrude From**

3 Click an object whose extrusion properties you want to copy.

You can also use the **Attributes eyedropper** tool to copy an extrusion. For more information, see “To copy effects from one object to another” on page 377.

To change the form of a vector extrusion

To	Do the following
Rotate an extrusion	Select an extruded object. Click the **Extrude rotation** button on the property bar. Drag the extrusion in the direction you want.
Change the direction of an extrusion	Using the **Extrude** tool , click an extrusion. Click the vanishing point, and drag in the direction you want.
Change the depth of an extrusion	Using the **Extrude** tool , click an extrusion. Drag the slider between the interactive vector handles.
Round the corners of an extruded rectangle or square	In the toolbox, click the **Shape** tool . Drag a corner node along the outline of the rectangle or square.

To remove a vector extrusion

1 Select an extruded object.

2 On the property bar, click **Clear Extrude**.

To apply a fill to an extrusion

1 Select an extruded object with the **Extrude** tool.

2 Click the **Extrusion color** button on the property bar.

3 Click one of the following buttons:

- **Use object fill** — applies the object's fill to the extrusion
- **Use solid color** — applies a solid color to the extrusion
- **Use color shading** — applies a gradient fill to the extrusion

You can apply an unbroken pattern or texture fill to an object by enabling the **Drape fills** check box before you click the **Use object fill** button.

To apply beveled edges to an extrusion

1 In the toolbox, click the **Extrude** tool.

2 Select an extruded object.

3 Click the **Extrusion bevels** button on the property bar.

4 Enable the **Use bevel** check box.

5 Type a value in the **Bevel depth** box.

6 Type a value in the **Bevel angle** box.

You can also set the bevel depth and angle by using the **Bevel interactive display** box below the **Use bevel** check box.

You can show only the bevel and hide the extrusion by enabling the **Show bevel only** check box.

To add light to an extrusion

1 Select an extruded object.

2 Click the **Extrusion lighting** button on the property bar.

3 Enable any of the three numbered check boxes.
The lights appear as numbered circles in the preview window.

4 Drag the numbered circles in the **Light intensity preview** window to position the lights.

You can also

Adjust the intensity of a light source	Move the **Intensity** slider next to the numbered check box.
Remove a light source	Disable a numbered check box.

To change the vanishing point of an extrusion

To	Do the following
Lock a vanishing point	Double-click an extruded object. Choose **VP locked to object** or **VP locked to page** from the **Vanishing point properties** list box on the property bar.
Copy a vanishing point	Double-click an extruded object whose vanishing point you want to change. From the **Vanishing point properties** list box on the property bar, choose **Copy VP from**. Select the extruded object that has the vanishing point you want to copy.
Set one vanishing point for two extrusions	Double-click an extruded object. Choose **Shared vanishing point** from the **Vanishing point properties** list box on the property bar. Select the extruded object that has the vanishing point you want to share.

Create bevel effects

A bevel effect adds 3D depth to a graphic or text object by making its edges appear sloped (cut at an angle). Bevel effects can contain both spot and process (CMYK) colors, so they are ideal for printing.

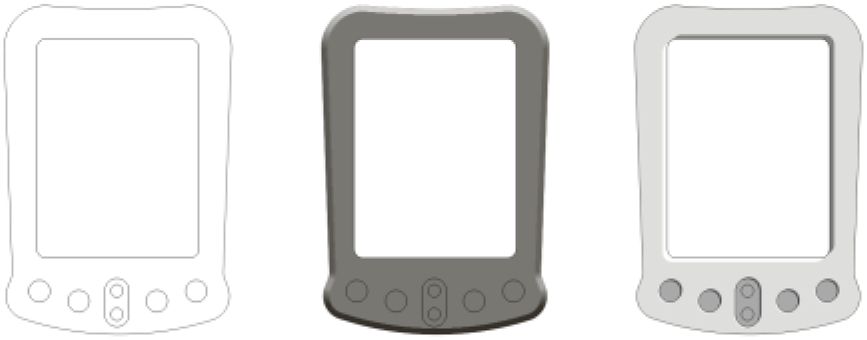
You can remove a bevel effect at any time.

Bevel effects can be applied only to vector objects and artistic text, not to bitmaps.

Bevel styles

You can choose from the following bevel styles:

- **Soft edge** — creates beveled surfaces that appear shaded in some areas
- **Emboss** — makes an object appear as a relief



Left to right: Object without a bevel effect, with a Soft Edge bevel effect, and with an Emboss bevel effect

Beveled surfaces

You can control the intensity of the bevel effect by specifying the width of the beveled surface.

Light and color

An object with a bevel effect appears lit by white ambient (surrounding) light and a spotlight. The ambient light is of low intensity and cannot be changed. The spotlight is also white by default, but you can change its color, intensity, and location. Changing the spotlight color affects the color of the beveled surfaces. Changing the spotlight's intensity lightens or darkens the beveled surfaces. Changing the location of the spotlight determines which beveled surfaces appear lit.

You can change the location of the spotlight by specifying its direction and altitude. Direction determines where the light source is located in the plane of the object (for example, to the left or right of an object). Altitude determines how high the spotlight is located in relation to the object's plane. For example, you can place the spotlight flush with the horizon (altitude of 0°) or directly above the object (altitude of 90°).

In addition, you can change the color of the beveled surfaces that are in shadow by specifying a shadow color.

When an object with a bevel effect is brought into Focus mode, the object and the effect are brought into focus together. Once in Focus mode, you can select and edit the object and the effect separately. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

To create a Soft Edge bevel effect

1. Select an object that is closed and has a fill applied to it.
2. Click **Effects** ▸ **Bevel**.
3. In the **Bevel** docker, enable the **Soft edge** option.
4. Enable one of the following **Bevel offset** options:
   - **To center** — lets you create beveled surfaces that meet in the middle of the object
   - **Distance** — lets you specify the width of the beveled surfaces. Type a value in the **Distance** box.
5. Click **Apply**.

You can also

Change the color of beveled surfaces in shadow	Choose a color from the **Shadow** color picker. Beveled surfaces change to a shade of the specified shadow color.
Choose a spotlight color	Choose a color from the **Light** color picker.
Change the intensity of the spotlight	Move the **Intensity** slider.
Specify the position of the spotlight	Move either of the following sliders: • **Direction** • **Altitude** Direction values range from 0° to 360°; altitude values range from 0° to 90°.

Bevel effects can be applied only to artistic text. You can convert paragraph text to artistic text by selecting the text using the **Pick** tool and then clicking **Text** ▸ **Convert to artistic text**.

The lowest altitude value (0°) places the spotlight on the plane of the object; the highest altitude value (90°) places the spotlight directly above the object.

The effect of the shadow color is most apparent when the spotlight is located close to the object's plane (low altitude value).

Using a given altitude value, you can change the spotlight's location by changing the direction value. For example, at an altitude of 45°, the following direction values change the spotlight location as noted:

- 45° places the spotlight on the upper right.
- 135° places the spotlight on the upper left.
- 225° places the spotlight on the lower left.
- 315° places the spotlight on the lower right.

To create an Emboss effect

1. Select an object that is closed and has a fill applied to it.
2. Click **Effects** ▸ **Bevel**.
3. In the **Bevel** docker, enable the **Emboss** option.
4. In the **Distance** box, type a low value.
5. To change the intensity of the spotlight, move the **Intensity** slider.
6. To specify the direction of the spotlight, move the **Direction** slider.
7. Click **Apply**.

If you want to create a more pronounced bevel effect, type a higher value in the **Distance** box, and reapply the effect.

You can also

Choose a shadow color	Choose a color from the **Shadow** color picker.
Choose a spotlight color	Choose a color from the **Light** color picker.

The Emboss bevel effect is achieved by creating two duplicates of the object. The duplicates are offset in opposite directions: one toward the light source and the other away from the light source. The color of the duplicate placed toward the spotlight is a blend of the spotlight and object colors and depends on the light intensity. The color of the duplicate placed away from the spotlight is a 50 percent blend of the shadow and object colors.

The **Altitude** slider is disabled for the Emboss bevel style.

To remove a bevel effect

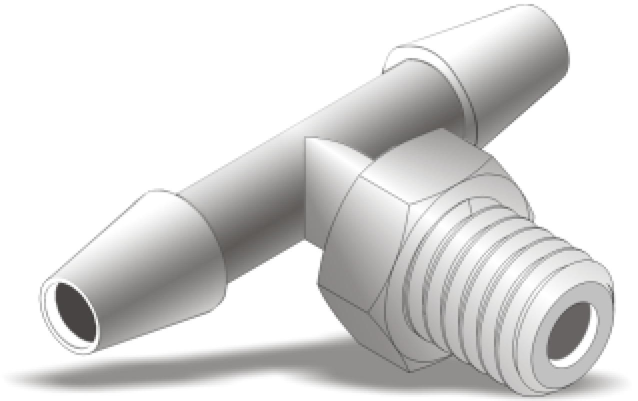
1. Select an object with a bevel effect applied.
2. Click **Object** ▸ **Clear Effect**.

Add drop shadows and inner shadows

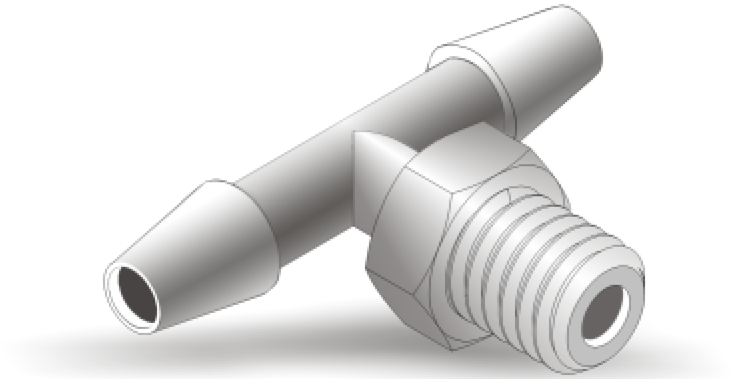
Drop shadows and inner shadows simulate light falling on objects, adding 3D depth for a more realistic appearance. Drop shadows appear behind or below objects; inner shadows appear inside objects.

You can add drop shadows and inner shadows to most objects or groups of objects, including text and bitmaps.

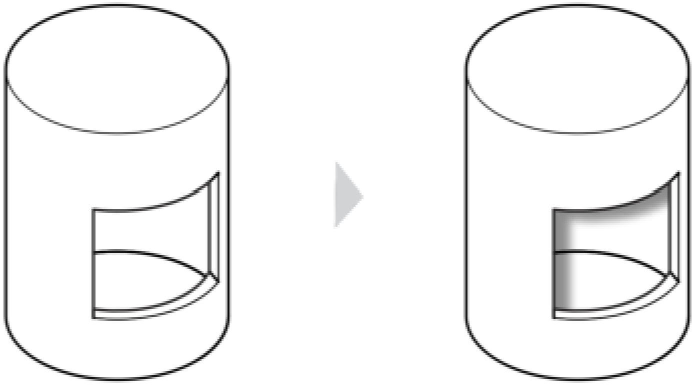
You can add drop shadows and inner shadows interactively or by using presets. After you add a shadow, you can edit it. For example, you can adjust attributes such as color, opacity, offset, and feathering. You can edit shadows interactively by using the vector control or by using controls on the property bar.



A drop shadow applied to an object.



The feathered effect softens the edges of a drop shadow.



An inner shadow applied to an object

After you create a shadow, you can copy it or clone it to a selected object. When you copy a shadow, the original and copy have no connection and can be edited independently. With cloning, the master object's shadow attributes are automatically applied to its clone.

By separating a shadow from its object, you gain more control over the shadow itself. For example, you can edit the shadow as you would edit a transparency. For information about editing a transparency, see "Object transparency" on page 627. In addition, you can separate a shadow from its object so that you can apply both an inner shadow and a drop shadow to an object.

As with transparencies, you can apply a merge mode to a shadow to control how the color of the shadow blends with the color of the object underneath.

You can remove drop shadows and inner shadows.

When an object with a shadow effect is brought into Focus mode, the object and the effect are brought into focus together. Once in Focus mode, you can select and edit the object and the effect separately. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

Drop shadows and extrusions created in Corel DESIGNER are ideal for printed outputs, but are not appropriate for output to devices such as vinyl cutters and plotters. Cuttable shadows are needed for such projects. To add a cuttable shadow to an object, you must use a block shadow. For more information about block shadows, see "Add block shadows" on page 616.

You can also create a cuttable shadow by duplicating the object, filling the duplicate with a dark color, and then placing it behind the original object.

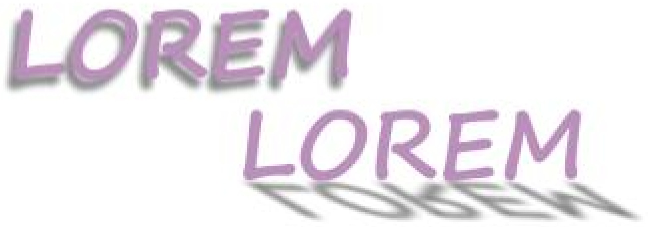
You can also use extrusions to create shadows.

To add a drop shadow or an inner shadow

1 In the toolbox, click the **Shadow** tool.

2 Perform a task from the following table.

To	Do the following
Add a drop shadow	On the property bar, click the **Drop shadow** tool. Drag from the center of the object to position the drop shadow. To add a perspective drop shadow, drag from the object edge.

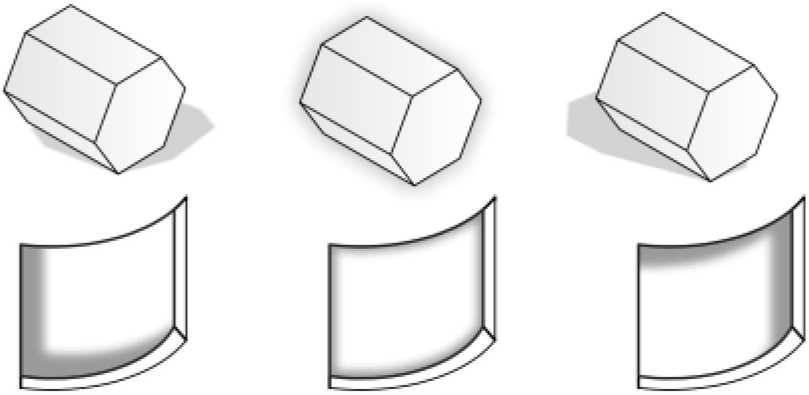
To	Do the following
	 *A flat drop shadow (left), and a perspective drop shadow (right)*
Add an inner shadow	On the property bar, click the **Inner shadow** tool. Drag from the center of the object until the inner shadow is the size you want. The closer to the edge you drag the end handle, the narrower the inner shadow becomes. Tip: To offset the inner shadow, drag beyond the edges and the bounding box of the object.

Shadows cannot be added to linked groups, such as blended objects, contoured objects, beveled objects, extruded objects, objects created with the **Linear pattern brush** tool , or other shadows.

You cannot add shadows to a bitmap which has been shaped by an envelope or to objects that have bitmap effects applied to them.

You can apply only one shadow to an object — a drop shadow or an inner shadow, not both. However, you can use grouping to apply both shadows to the same object. For example, you can apply an inner shadow to an object, create a group from that object, and then apply a drop shadow to the group.

You can also add a shadow by choosing a preset from the **Preset list** box on the property bar.



Top: Different drop shadow presets applied to an object. Bottom: Different inner shadow presets applied to an object.

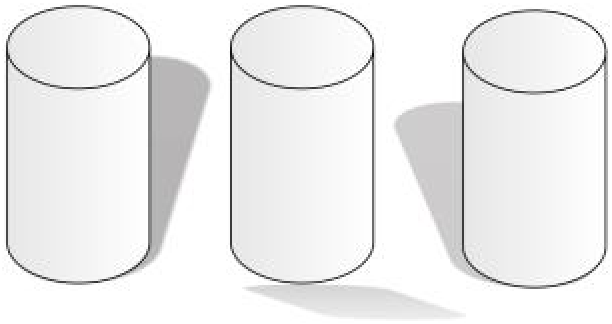
To edit a drop shadow or an inner shadow

1 In the toolbox, click the **Shadow** tool .

2 Click an object with a shadow.

3 Use any of the following controls on the property bar to specify the shadow attributes:

- **Shadow color** — to choose the shadow color
- **Merge mode** — to choose how the color of the shadow blends with the color of the underlying object. The default merge mode **Multiply** produces natural-looking shadows.
- **Shadow opacity** — to adjust the transparency of the shadow
- **Shadow feathering** — to sharpen or soften the edges of the shadow
- **Feathering direction** — to soften the shadow's edges towards the inside of the shadow, the outside of the shadow, or in both directions. Shadows look more realistic when they use Gaussian Blur feathering, which is the default option. The Inside and Average options are not available for inner shadows.
- **Feather edge** — to choose a feathering type. This control is not available for Gaussian Blur feathering.
- **Inner shadow width** — to set the width of an inner shadow that is not offset
- **Shadow offset** — to change the distance between shadow and the object edge. With drop shadows, changing the offset makes the object appear closer or further away from the background.

You can also	
Edit a perspective drop shadow	Use any of the following controls: • **Shadow angle** — to set the direction of the drop shadow • **Shadow stretch** — to set the length of the drop shadow • **Shadow fade** — to adjust the fading of the drop shadow Note: These controls are not available for inner shadows and flat drop shadows.  *Perspective drop shadows with different angle, stretch and fade values*
Save the custom settings as a preset	Click the **Add preset** button ⊕, and type a name for the shadow preset. Shadow presets are saved to your **Documents\Corel\Corel Content\Corel DESIGNER\Presets\Shadow** folder.
Delete a custom shadow preset	Choose a custom preset from the **Preset list** box, and click the **Delete preset** ⊖.

To copy or clone a drop shadow or an inner shadow

1 Select the object to which you want to copy or clone a shadow.

2 Perform a task from the following table.

To	Do the following
Copy a drop shadow	Click **Object** ▶ **Copy Effect** ▶ **Shadow From**, and click the drop shadow of an object.
Copy an inner shadow	Click **Object** ▶ **Copy Effect** ▶ **Shadow From**, and click the inner shadow of an object.
Clone a drop shadow	Click **Object** ▶ **Clone Effect** ▶ **Shadow From**, and click the drop shadow of an object.
Clone an inner shadow	Click **Object** ▶ **Clone Effect** ▶ **Shadow From**, and click the inner shadow of an object.

You can also use the **Attributes eyedropper** tool to copy a drop shadow or an inner shadow. For more information, see "To copy effects from one object to another" on page 377.

You can also copy a shadow from one object to another by using the **Copy shadow properties** button on the property bar.

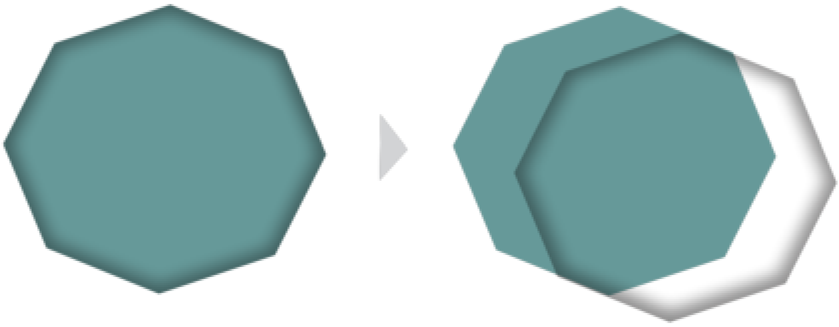
To separate a drop shadow or inner shadow from an object

1 Using the **Pick** tool, select an object's drop shadow or inner shadow.

2 Do one of the following:

- Click **Object** ▶ **Break Drop Shadow Apart**.
- Click **Object** ▶ **Break Inner Shadow Apart**.

3 Click a blank space in the drawing window to deselect the object and the shadow, and then drag the shadow.



Separating an inner shadow from an object

You can use this procedure to apply both an inner shadow and a drop shadow to an object. For example, you can apply a drop shadow to an object, break the drop shadow apart, and then apply an inner shadow to the object.

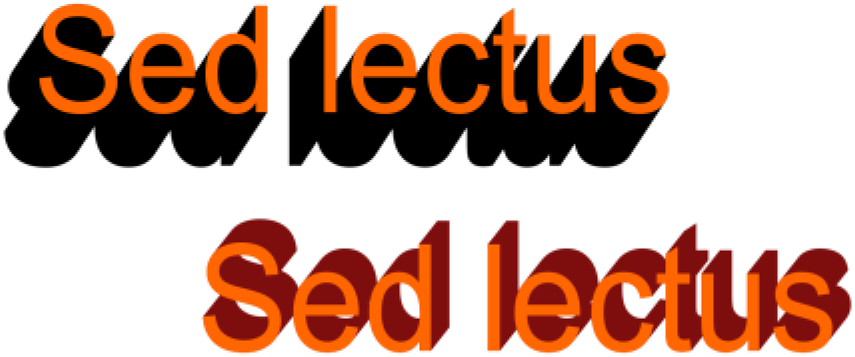
To remove a drop shadow or an inner shadow

1. Select an object's shadow.
2. Click **Object** ▸ **Clear Shadow**.

You can also remove a shadow from an object by selecting the shadow and clicking **Clear Shadow** on the property bar.

Add block shadows

The **Block Shadow** tool in Corel DESIGNER lets you add solid shadows to objects and text. Unlike drop shadows and extrusions, block shadows consist of simple lines, which makes them ideal for screen printing and sign making.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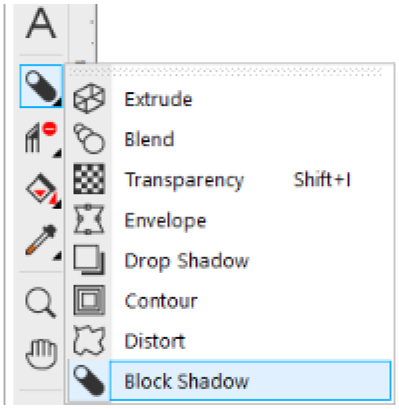
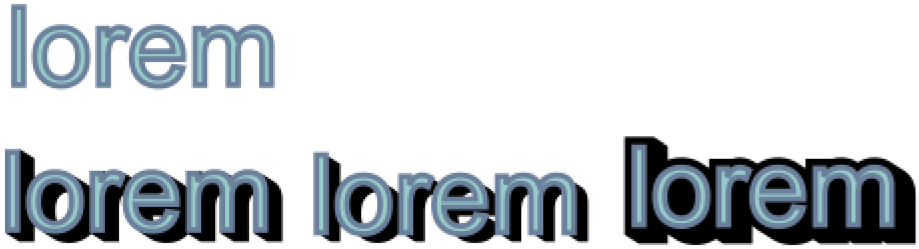
Text with a block shadow


Extrude
Blend
Transparency Shift+I
Envelope
Drop Shadow
Contour
Distort
Block Shadow

The Block Shadow tool is located on the Interactive tool flyout.

You can adjust the depth and direction of a block shadow, and you can change its color. A block shadow may contain holes, but you can remove them to create a solid curve object.

By default, a block shadow is generated from the object outline. You can also choose to ignore the outline and start the block shadow from the object edge. The effect of this option is more obvious when an object has a thick outline. In addition, you can expand a block shadow that is generated from the object outline.



Top: Original text. In the bottom row, different block shadows are added to the text. Lower-left: The block shadow extends from the object outline. Middle: The block shadow ignores the outline. Lower-right: The block shadow is expanded.

If you are planning to print or export your document, you can specify block shadow settings to suit your needs. For example, you can set a block shadow to overprint, that is to print on top of underlying objects. Also, overlapping areas between the object and its block shadow can be removed when the document is exported or printed.

You can remove block shadows from objects at any time.

When an object with a block shadow is brought into Focus mode, the object and the block shadow are brought into focus together. Once in Focus mode, you can select and edit the object and the block shadow separately. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

To add a block shadow

1 In the toolbox, click the **Block Shadow** tool .

2 Click the object, and drag in the direction you want until the block shadow is the size you want.

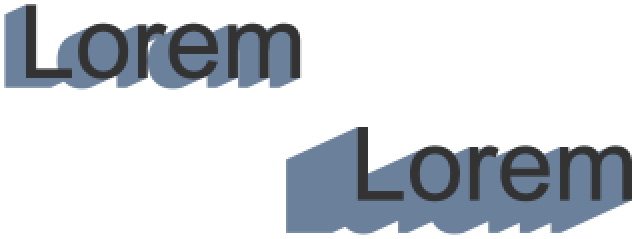
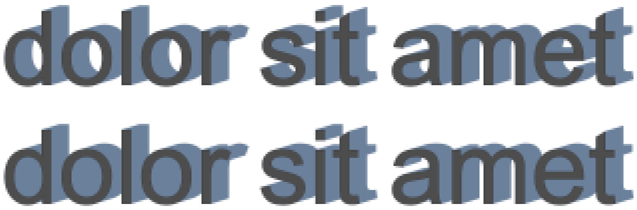
You can't add a block shadow to a bitmap which has been shaped by an envelope.

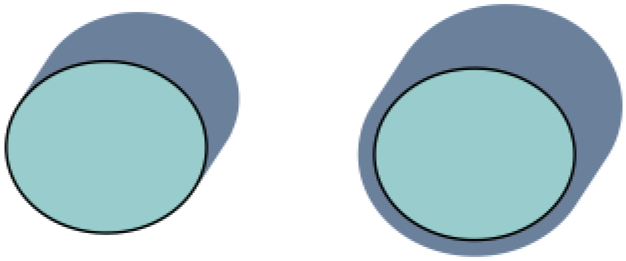
To edit a block shadow

1 Using the **Block Shadow** tool , click the object.

2 Perform any of the tasks from the following table.

To	Do the following
Adjust the depth of a block shadow	Type a value in the **Depth** box. Tip: You can also adjust the depth by dragging the vector handle in the drawing window.

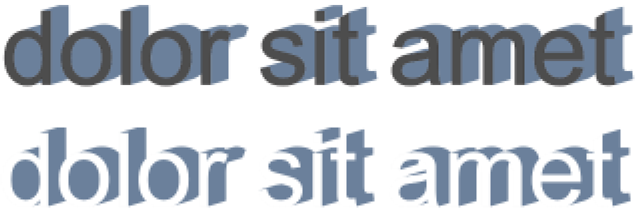
To	Do the following
	 *Adjusting the depth of a block shadow*
Set the direction of a block shadow	Type a value in the **Direction** box. This value specifies the angle of the block shadow in relation to the object. Tip: You can also change the direction of a block shadow by dragging the handle in the drawing window.
Change the color of a block shadow	Choose a color from the **Block shadow color** picker on the property bar. Tip: You can also change the color by dragging a color from the color palette to the vector handle in the drawing window.
Remove the holes from a block shadow	Click the **Remove holes** button on the property bar to enable it.  *Top: A block shadow with holes. Bottom: The same block shadow with the holes removed.*
Expand a block shadows that is generated from the outline	On the property bar, click the **Generate from object outline** button to enable it. Type a value in the **Expand block shadow** box on the property bar.

To	Do the following
	 *The block shadow on the right is expanded.*
Ignore the outline when generating a block shadow	On the property bar, click the **Generate from object outline** button to disable it.

To set printing and exporting options for block shadows

1 Using the **Block Shadow** tool, click the object.

2 Perform any of the tasks from the following table.

To	Do the following
Set a block shadow to print on top of underlying objects	Click the **Overprint block shadow** button.
Trim overlapping areas between the object and its block shadow	Click the **Simplify** button.  dolor sit amet dolor sit amet *The bottom row shows a block shadow that has been trimmed to remove the area where the text and block shadow overlap.*

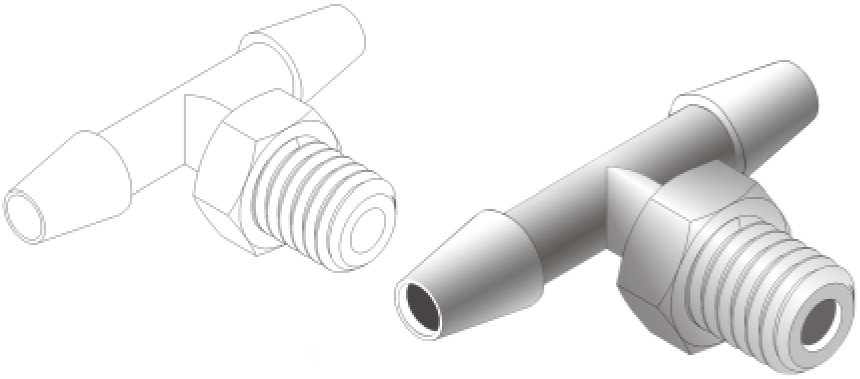
To remove a block shadow

1 Using the **Block Shadow** tool, click the block shadow.

2 Click the **Clear block shadow** button on the property bar.

Blend objects

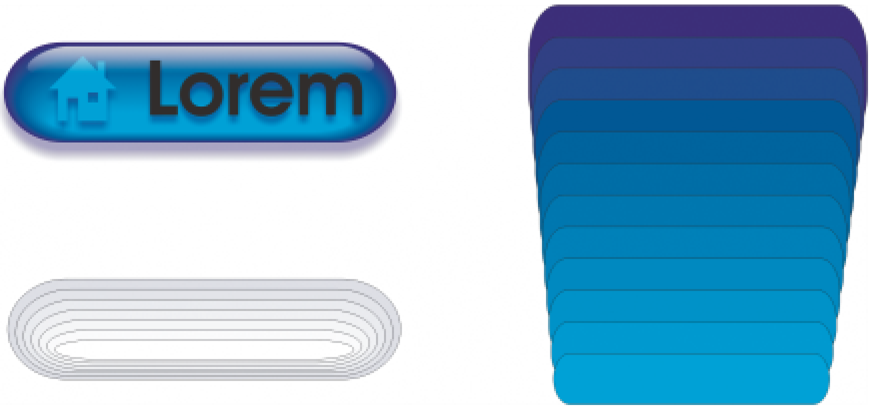
Corel DESIGNER lets you create blends, such as straight-line blends, blends along a path, and compound blends. Blends are often used for creating realistic shadows and highlights in objects.



The highlights and shadows in the object on the right were created by using blends.

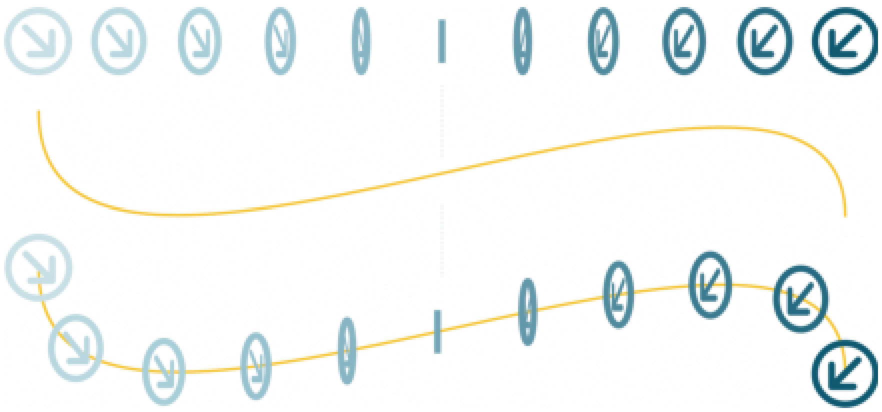
A straight-line blend shows a progression in shape and size from one object to another. The outline and fill colors of the intermediate objects progress along a straight-line path across the color spectrum. The outlines of intermediate objects show a gradual progression in thickness and shape.

After you create a blend, you can copy or clone its settings to other objects. When you copy a blend, the object takes on all the blend-related settings, except for the outline and fill attributes. When you clone a blend, changes you make to the original blend (also called the master) are applied to the clone.



Straight-line blends can be used to create graphics with a glass-like appearance. The rollover button (left) contains a blend of tightly overlapped blended objects.

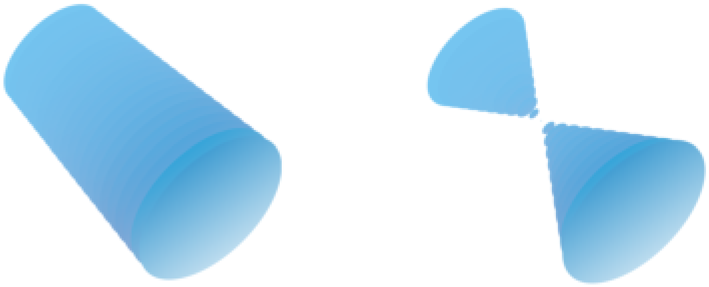
You can fit objects along part or all of a path’s shape, and you can add one or more objects to a blend to create a compound blend.



The straight-line blend (top) is fitted to a curved path (bottom).

You can change the appearance of a blend by adjusting the number and spacing of its intermediate objects, the blend's color progression, the nodes the blends map to, the blend's path, and the start and end objects. You can fuse the components of a split or compound blend to create a single object.

You can also split and remove a blend.



By mapping nodes, you can control the appearance of a blend.

When blended objects are brought into Focus mode, the objects and the blend are brought into focus together. Once in Focus mode, you can select and edit the objects and the blend separately. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

To blend objects

To	Do the following
Blend along a straight line	In the toolbox, click the **Blend** tool. Select the first object, and drag over the second object.
Blend an object along a freehand path	In the toolbox, click the **Blend** tool. Select the first object. Hold down **Alt**, and drag to draw a line to the second object.

To	Do the following
Fit a blend to a path	In the toolbox, click the **Blend** tool. Click the **Path properties** button on the property bar. Click **New path**. Using the curved arrow, click the path to which you want to fit the blend.
Stretch the blend over an entire path	Select a blend that is already fitted on a path. Click the **More blend options** button on the property bar, and click **Blend along full path**.
Create a compound blend	Using the **Blend** tool, drag from an object to the start or end object of another blend.

You can also blend objects by using the **Blend** docker (**Effects** ▶ **Blend**).

To copy or clone a blend

1 Select the two objects that you want to blend.

2 Click **Object**, and click one of the following:

- **Copy Effect** ▶ **Blend from**
- **Clone Effect** ▶ **Blend from**

3 Select the blend whose attributes you want to copy or clone.

You can't copy or clone a compound blend.

You can also use the **Attributes eyedropper** tool to copy a blend. For more information, see "To copy object properties from one object to another" on page 376.

To set the number of intermediate objects in a blend

1 Select a blend.

2 Type a value in the **Blend objects** box on the property bar.

3 Press **Enter**.

You can set object and color acceleration rates by clicking the **Object and color acceleration** button on the property bar and moving the corresponding slider.

To set the distance between objects in a blend that is fit to a path

1 Select a blend that is fit to a path.

2 Click the **Blend spacing** button on the property bar.

3 Type a value in the **Blend objects** box on the property bar.

4 Press **Enter**.

If you have used the **Blend along full path** command, the **Blend spacing** button is unavailable.

You can set object and color acceleration rates by clicking the **Object and color acceleration** button on the property bar and moving the corresponding slider.

To set the color progression in a blend

1 Select a blend.

2 On the property bar, click one of the following:

- **Direct blend**
- **Clockwise blend**
- **Counterclockwise blend**

You can't create color progressions by using blended objects filled with bitmaps, texture, pattern, or PostScript fills.

You can set how fast the object's colors transform from the first to the last object by clicking the **Object and color acceleration** button on the property bar and moving the corresponding sliders.

To map the nodes of a blend

1 Select a blend.

2 Click the **More blend options** button on the property bar, and click **Map nodes**.

3 Click a node on the start object and on the end object.

To work with the start or end objects in a blend

To	Do the following
Select the start or end object	Select a blend, click the **Starting and ending objects** button on the property bar, and click **Show start** or **Show end**.
Change the start or end object of a blend	Select a blend, click the **Starting and ending objects** button on the property bar, and click **New start** or **New end**. Click an object outside the blend that you want to use as the start or end of the blend.

To	Do the following
Fuse the start or end object in a split or compound blend	Hold down **Ctrl**, click a middle object in a blend, and then click a start or end object. Click the **More blend options** button on the property bar. If you have selected the start object, click the **Fuse start** button. If you have selected the end object, click the **Fuse end** button.

You can reverse the direction of the blend by clicking **Object** ▸ **Order** ▸ **Reverse order**.

To change the blend path

1 Select a blend.
2 Click the **Path properties** button on the property bar, and click **New path**.
3 Click the path you want to use for the blend.

You can also

Detach a blend from a path	Click the **Path properties** button on the property bar, and click **Detach from path**.
Change the path of a selected freehand blend	Click the blend path with the **Shape** tool, and drag a path's node.

To select the blend path, click the **Path properties** button, and click **Show path**.

To split a blend

1 Select a blend.
2 Click the **More blend options** button on the property bar.
3 Click the **Split** button.
4 Click the intermediate object at the point at where you want to split the blend.

You can't split a blend at the intermediate object that is immediately adjacent to the start or end object.

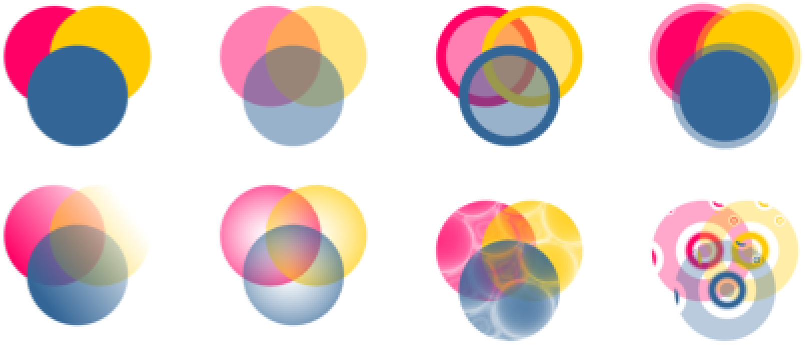
To remove a blend

1 Select a blend.
2 Click **Effects** ▸ **Clear blend**.

You can also remove a selected blend by clicking **Clear Blend** on the property bar.

Object transparency

When you apply a transparency to an object, you make the objects beneath it partially visible. You can apply transparencies by using the same kind of fills you apply to objects; that is, uniform, fountain, hatch, texture, and pattern. For more information about these fills, see "Fills" on page 487.



Examples of different types of transparencies, including uniform, fountain, and pattern.

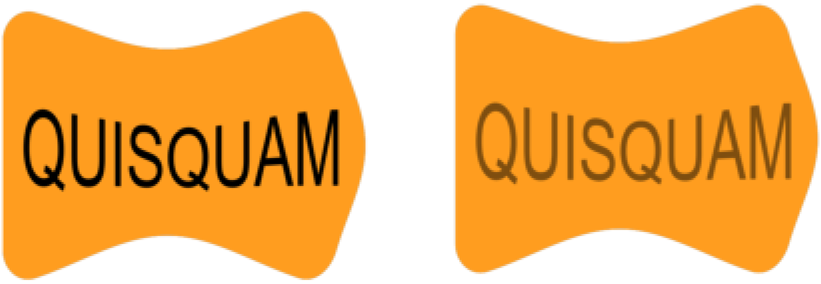
Corel DESIGNER also lets you specify how the color of the transparent object combines with the color of the object beneath it by using merge modes.

This section contains the following topics:

- "Uniform transparency" (page 627)
- "Fountain transparency" (page 628)
- "Pattern transparency" (page 631)
- "Texture transparency" (page 633)
- "Copy, freeze, and remove transparencies" (page 634)
- "Merge modes" (page 635)

Uniform transparency

Uniform transparency alters the transparency values of all pixels in the object or editable area by an equal amount.



A uniform transparency was applied to the text object.

To apply a uniform transparency

1. Select an object.
2. Click **Edit** ▶ **Properties**.
3. In the **Transparency** area of the **Properties** docker, click the **Uniform transparency** button.
4. Move the **Transparency** slider to increase or decrease the transparency.

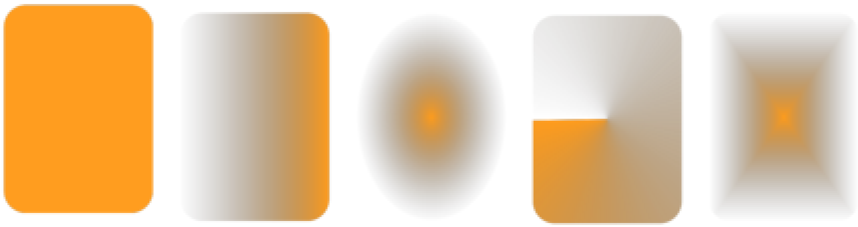
You can click a color on the color palette to apply a color to the transparency.

To apply the transparency only to the fill or the outline of the object, click the **Fill** button or the **Outline** button.

You can also click the **Transparency** tool in the toolbox and use the controls on the property bar.

Fountain transparency

Fountain transparency makes the object fade from one transparency value to another. The fountain transparency can be linear, elliptical, conical, or rectangular.



From left to right: Original object with a linear, elliptical, conical, and rectangular transparency applied.

The application provides a collection of fountain transparencies that you can access. You can browse the available transparencies, search by keyword, mark transparencies as favorites, and sort them. You can also download additional fill packs, which can be used as transparencies. For more information, see "Find and view fills and transparencies" on page 509.

You can create a fountain transparency by adding and removing nodes, and specifying a transparency value for each node. You can also reverse, mirror, resize, or skew a fountain transparency, or apply other transformations.

After you create a fountain transparency, you can save it for future use or share. For more information, see “Save fills and transparencies” on page 514.

To apply a fountain transparency

1 Select an object.

2 Click **Edit** ▸ **Properties**.

3 In the **Transparency** area of the **Properties** docker, click the **Fountain transparency** button to display fountain transparency options.

4 Open the **Transparency** picker, and double-click a thumbnail.

You can also

Apply the transparency only to the fill or the outline of the object	Click the **Fill** button or the **Outline** button in the **Transparency** area of the **Properties** docker.
Modify the transparency	Click the **Edit transparency** button in the **Properties** docker, and specify the settings you want.

You can also click the **Transparency** tool in the toolbox, and use the controls on the property bar to apply a fountain transparency.

For information about how to find transparencies in the **Transparency** picker, see “To find, filter, and sort fills and transparencies” on page 510.

To create a fountain transparency

1 Select an object.

2 Click **Edit** ▸ **Properties**.

3 In the **Transparency** area of the **Properties** docker, click the **Fountain transparency** button to display fountain transparency options.

4 Click one of the following buttons to choose a fountain transparency type:

- **Linear fountain transparency**
- **Elliptical fountain transparency**
- **Conical fountain transparency**
- **Rectangular fountain transparency**

5 Click the first node below the grayscale band, and type a value in the **Opacity** box.

6 Click the last node below the grayscale band, and type a value in the **Opacity** box.

7 Move the midpoint slider above the grayscale band to set the midpoint of the transparency.

To save the transparency, click the click the **Save as new** button in the **Transparency** area of the **Properties** docker.

You can also

Change the transparency of the midpoint	Select the midpoint node, and type a value in the **Opacity** box.

You can also

Add an intermediate transparency	Double-click the grayscale band where you want to add a node. With the new node selected, type a value in the **Opacity** box.
Change the position of an intermediate transparency	Drag the corresponding node to a new location below the grayscale band, or type a value in the **Position** box.
Delete an intermediate transparency	Click the **Transparency** tool, and double-click the node on the interactive vector handles that appear on the object.
Allow the transparency to be skewed or stretched disproportionately	Enable the **Free scale and skew** check box.
Mirror, repeat, or reverse the transparency	Click the **Edit transparency** button, and click one of the following buttons: • **Repeat and mirror** • **Repeat** • **Reverse transparency**
Specify the number of steps used to display or print the fountain transparency	Click the **Edit transparency** button, enable the **Steps** check box, and then type a value in the **Steps** box.
Specify how quickly the fountain transparency blends from one level of opacity to another	Click the **Edit transparency** button, and move the **Acceleration** slider.
Create smoother color transitions between fountain fill nodes	Click the **Edit transparency** button, and enable the **Smooth transition** check box.
Set the width and height of the transparency as a percentage of the object's width and height	Click the **Edit transparency** button, and type values in the **Transparency width** and **Transparency height** boxes.
Move the transparency center up, down, left, or right	Click the **Edit transparency** button, and type values in the **X** and **Y** boxes.
Slant the transparency at a specified angle	Click the **Edit transparency** button, and type a value in the **Skew** box.
Rotate the transparency at a specified angle	Click the **Edit transparency** button, and type a value in the **Rotate** box.

To apply the transparency only to the fill or the outline of the object, click the **Fill** button or the **Outline** button .

You can also click the **Transparency** tool in the toolbox. To adjust the transparency, use the controls on the property bar or the interactive vector handles that appear on the object.

You can also drag colors, which are converted to grayscale, from the color palette onto the transparency nodes. Alternatively, if the **Transparency** tool is selected, you can drag the colors onto the object's interactive vector handles .

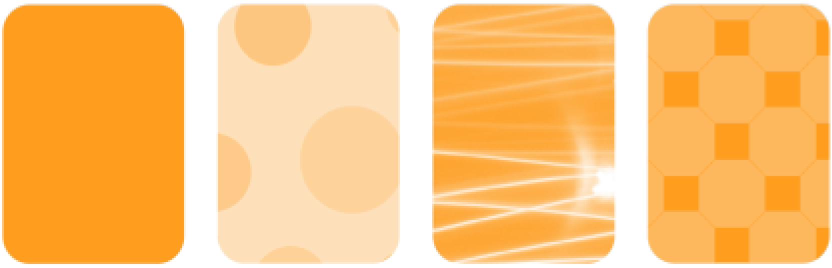
Pattern transparency

There are three types of pattern transparency: vector pattern, bitmap pattern, and two-color pattern.

Vector pattern transparencies are pictures composed of lines and fills, instead of dots of color like bitmaps. These vector graphics are smoother and more complex than bitmap images and are easier to manipulate.

Bitmap pattern transparencies are color pictures composed of patterns of light and dark or differently colored pixels in a rectangular array.

Two-color pattern transparencies are simple pictures composed of "on" and "off" pixels. The only shades included in the picture are the two that you assign.



From left to right: Original object with a vector pattern, bitmap-pattern, and two-color pattern transparency applied.

You can choose pattern transparencies from a personal or shared library. You can browse the available transparency patterns, search by keyword, mark patterns as favorites, and sort patterns. You can also download additional fill packs, which can be used as transparency patterns. For more information, see "Find and view fills and transparencies" on page 509.

You can modify pattern transparencies to suit your needs.

You can also create your own patterns. For example, you can create patterns from areas of the workspace or images that you import. Vector and bitmap patterns are made up of smaller units called tiles. Depending on the size of the object, the transparency may consist of one or more tiles. The pattern is created by repeating the tile to fill up the object.

After you modify or create a pattern transparency, you can save it for future use. For more information, see "Save fills and transparencies" on page 514.

To apply a vector or bitmap pattern transparency

1 Select an object.

2 Click **Edit** ▸ **Properties**.

3 In the **Transparency** area of the **Properties** docker, click one of the following buttons:

- **Vector pattern transparency**

- **Bitmap pattern transparency**

4 Open the **Transparency** picker, and double-click a thumbnail.

For information about how to find transparencies in the **Transparency** picker, see "To find, filter, and sort fills and transparencies" on page 510.

To apply the transparency only to the fill or the outline of the object, click the **Fill** button or the **Outline** button.

You can also click the **Transparency** tool in the toolbox and use the controls on the property bar.

To modify a vector or bitmap transparency

1 Select an object.

2 Click **Edit** ▸ **Properties**.

3 In the **Transparency** area of the **Properties** docker, click one of the following buttons:

- **Vector pattern transparency**
- **Bitmap pattern transparency**

4 Click the **Edit transparency** button.

5 Perform a task from the following table.

To	Do the following
Arrange the tiles so that alternating tiles are reflections of each other	Click the **Mirror tiles horizontally** or the **Mirror tiles vertically** button.
Create a radial or linear seamless blend	Click the **Radial blend** button, or click the **Linear blend** button and move the slider. This setting applies only to bitmap pattern transparency.
Smooth the color transition of the pattern tile edges with their opposite edge	Enable the **Edge match** check box, and type a value in the box. This setting applies only to bitmap pattern transparency.
Increase or decrease the brightness of the pattern	Enable the **Brightness** check box, and type a value in the box. This setting applies only to bitmap pattern transparency.
Increase or decrease the grayscale contrast of the pattern.	Enable the **Luminance** check box, and type a value in the box. This setting applies only to bitmap pattern transparency.
Increase or decrease the color contrast of the pattern	Enable the **Color** check box, and type a value in the box.

To	Do the following
	This setting applies only to bitmap pattern transparency.
Set the width and height of the transparency as a percentage of the object’s width and height	Type values in the **Transparency width** and **Transparency height** boxes.
Move the center of the transparency up, down, left, or right	Type values in the **X** and **Y** boxes.
Rotate the transparency at a specified angle	Type a value in the **Rotate** box.
Slant the transparency at a specified angle	Type a value in the **Skew** box.
Specify row or column offset as a percentage of the tile’s height or width	Click the **Row offset** or the **Column offset** button, and type a value in the **% of tile** box.
Apply object changes to the transparency	Enable the **Transform with object** check box.

To save the edited transparency, click the **Save as new** button.

You can also change the size of pattern tiles by clicking the **Transparency** tool, selecting an object, and using the controls on the property bar.

You can also skew or rotate tiles by clicking the **Transparency** tool, selecting an object, and dragging the skewing or rotation handles to change the appearance of the pattern.

To apply a two-color pattern transparency

1 Select an object.

2 Click **Edit** ▸ **Properties**.

3 In the **Transparency** area of the **Properties** docker, click the **Two-color pattern transparency** button.

4 Choose a pattern from the **Transparency** picker.

5 Type values in the **Foreground transparency** and **Background transparency** boxes.

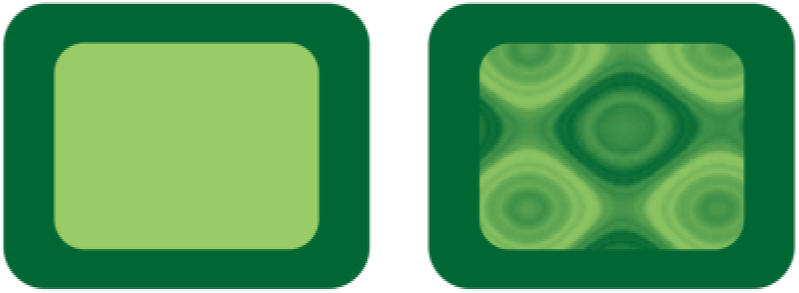
To apply the transparency only to the fill or the outline of the object, click the **Fill** button or the **Outline** button.

To modify the pattern, click the **Edit transparency** button, and specify the settings you want.

You can also click the **Transparency** tool in the toolbox and use the controls on the property bar.

Texture transparency

You can use textures to create transparency effects. You can use existing textures, such as water, minerals, and clouds, or you can edit a texture to create your own texture transparency.



A texture transparency is applied to the object filled with light green.

When you edit a texture, you can modify its parameters, such as softness, density, brightness, and colors. Parameters vary for each texture. You can also apply other transformations, such as mirror, resize, or offset the texture tiles. After you have edited a texture, you can save it for future use.

To apply a texture transparency

1. Select an object.
2. Click **Edit** ▶ **Properties**.
3. In the **Transparency** area of the **Properties** docker, click the flyout arrow on the **Two-color pattern transparency** button, and click the **Texture transparency** button to display texture transparency options.
4. Choose a collection of textures from the **Texture library** list.
5. Choose a texture from the **Transparency** picker.

To apply the transparency only to the fill or the outline of the object, click the **Fill** button or the **Outline** button.

To modify the texture, click the **Edit transparency** button, and specify the settings you want.

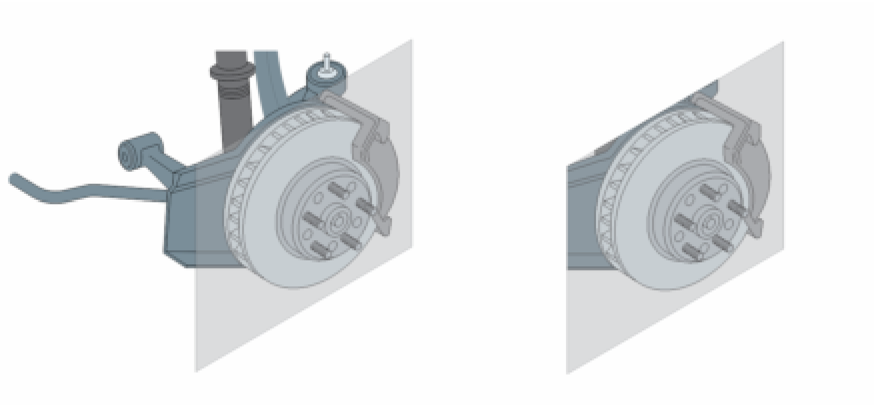
You can also click the **Transparency** tool in the toolbox and use the controls on the property bar.

Copy, freeze, and remove transparencies

You can copy a transparency from one object to another. If you want to apply the same transparency to other objects or simultaneously modify the transparency attributes of multiple objects in a drawing, you can save the transparency settings as a style. For more information about styles, see “Styles and style sets” on page 761.

When you position a transparency over an object, you can freeze it, making the view of the object move with the transparency.

You can also remove the transparency from an object.



When the transparency is frozen, the view of the object moves with the transparency.

To copy a transparency from another object

1 In the toolbox, click the **Transparency** tool .

2 Select the object to which you want to copy the transparency.

3 Click the **Copy transparency** button on the property bar.

4 Click the object from which you want to copy the transparency.

To freeze the contents of a transparency

1 In the toolbox, click the **Transparency** tool .

2 Select an object to which a transparency has been applied.

3 Click the **Freeze transparency** button ❄ on the property bar.

The view of the object beneath the transparency moves with it; however, the actual object remains unchanged.

To remove a transparency

1 Select an object to which a transparency has been applied.

2 In the **Transparency** area of the **Properties** docker, click the **No transparency** button .

Merge modes

You can apply a merge mode to a transparency to specify how the color of a transparency is combined with the color of the object behind it. The following merge modes available for transparencies can also be applied to drop shadows.

Merge mode	Description
Normal	Applies the transparency color on top of the base color
Add	Adds the values of the transparency color and the base color

Merge mode	Description
Subtract	Adds the values of the transparency color and the base color together, and then subtracts 255
Difference	Subtracts the transparency color from the base color and multiplies by 255. If the transparency color value is 0, the result will always be 255.
Multiply	Multiplies the base color by the transparency color, and then divides by 255. This has a darkening effect, unless you are applying color to white. Multiplying black with any color results in black. Multiplying white with any color leaves the color unchanged.
Divide	Divides the base color by the transparency color, or conversely, divides the transparency color by the base color, depending on which color has the higher value
If lighter	Replaces any base color pixels that are a darker color with the transparency color. Base color pixels that are lighter than the transparency color are not affected.
If darker	Replaces any base color pixels that are a lighter color with the transparency color. Base color pixels that are darker than the transparency color are not affected.
Texturize	Converts the transparency color to grayscale, and then multiplies the grayscale value by the base color
Color	Uses the hue and saturation values of the source color and the lightness value of the base color to create a result. This merge mode is the opposite of the Lightness merge mode.
Hue	Uses the hue of the transparency color, as well as the saturation and lightness of the base color. If you are adding color to a grayscale image, there will be no change because the colors are desaturated.
Saturation	Uses the lightness and hue of the base color and the saturation of the transparency color
Lightness	Uses the hue and saturation of the base color and the lightness of the transparency color
Invert	Uses the transparency color’s complementary color. If a transparency color value is 127, there will be no change because the color value falls in the center of the color wheel.

Merge mode	Description
Logical AND	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula AND to these values
Logical OR	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula OR to these values
Logical XOR	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula XOR to these values
Behind	Applies the source color to those areas of the image that are transparent. The effect is similar to looking through the clear, silver-free areas on a 35-mm negative.
Screen	Inverts the source and base color values, multiplies them, and then inverts the result. The result color is always lighter than the base color.
Overlay	Multiplies or screens the source color according to the value of the base color
Soft light	Applies a soft, diffused light to the base color
Hard light	Applies a hard, direct spotlight to the base color
Color dodge	Simulates the photographic technique called dodging, which lightens image areas by decreasing the exposure
Color burn	Simulates the photographic technique called burning, which darkens image areas by increasing the exposure
Exclusion	Excludes the transparency color from the base color. This mode is similar to the Difference mode.
Red	Applies the transparency color to the red channel of RGB objects
Green	Applies the transparency color to the green channel of RGB objects
Blue	Applies the transparency color to the blue channel of RGB objects

To apply a merge mode to a transparency

1. Select an object.
2. In the **Properties** docker, choose a merge mode from the **Merge mode** list box in the **Transparency** area.

You can also click the **Transparency** tool ▨ in the toolbox and choose a merge mode from the **Merge mode** list box on the property bar.

Lenses

Lenses contain creative effects that let you change the appearance of an object without actually changing the object.

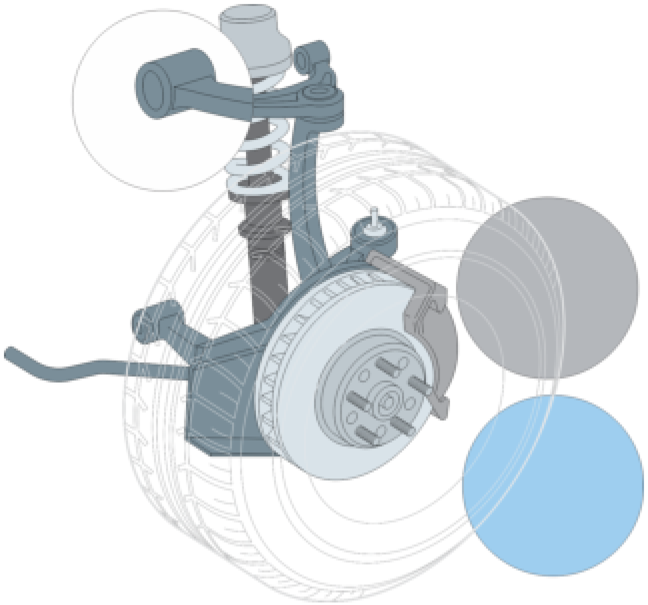
This section contains the following topics:

- “Apply lenses” (page 639)
- “Edit lenses” (page 641)

Apply lenses

Lenses change how the object area beneath the lens appears, not the actual properties and attributes of the objects. You can apply lenses to any vector object, such as a rectangle, ellipse, closed path, or polygon. You can also change the appearance of artistic text and bitmaps.When you apply a lens over a vector object, the lens itself becomes a vector image. Likewise, if the lens is placed over a bitmap, the lens also becomes a bitmap. You can use a lens to apply bitmap effects to image areas. For more information, see “To apply a bitmap effect to an image area” on page 545.

After you apply a lens, you can copy it and use it with another object.



The lens types applied to the illustration: (top to bottom) Magnify, Custom color map, and Heat map

The following are the types of lenses that you can apply to objects.

Lens	Description
Bitmap effect	Lets you apply special effects to image areas
Brighten	Lets you brighten and darken object areas and set the rate of the brightness and darkness
Color add	Lets you simulate an additive light model. The colors of the objects beneath the lens are added to the color of the lens as if you were mixing colors of light. You can choose the color and the amount of color you want to add.
Color limit	Lets you view an object area with only black and the lens color showing through. For example, if you place a green color limit lens over a bitmap, all colors except green and black are filtered out in the lens area.
Custom color map	Lets you change all the colors of the object area beneath the lens to a color ranging between two colors you specify. You can choose the range's start and end colors and the progression between the two colors. The progression can follow a direct, forward, or reverse route through the color spectrum.
Fish eye	Lets you distort, magnify, or shrink the objects beneath the lens, according to the percentage value you specify

Lens	Description
Heat map	Lets you create the effect of an infrared image by mimicking the heat levels of colors in object areas beneath the lens
Invert	Lets you change the colors beneath the lens to their complementary CMYK colors. Complementary colors are colors that are opposite each other on the color wheel.
Magnify	Lets you magnify an area on an object by an amount that you specify. The magnify lens overrides the original object’s fill, making the object look transparent.
Tinted grayscale	Lets you change the colors of object areas beneath the lens to their grayscale equivalents. Tinted grayscale lenses are particularly effective for creating sepia-tone effects.
Transparency	Lets you make an object look like a piece of tinted film or colored glass
Wireframe	Lets you display the object area beneath the lens with the outline or fill color of your choice. For example, if you set red for the outline and blue for the fill, all areas beneath the lens appear to have red outlines and blue fills.

To apply a lens

1. Select an object.
2. Click **Effects** ▸ **Lens**.
3. Choose a lens type from the list box in the **Lens** docker.
4. Specify the settings you want.

You cannot apply the lens effect directly to linked groups such as contoured objects, beveled objects, extruded objects, paragraph text or objects created with **Linear pattern** tools.

To copy a lens

1. Select the object to which you want to copy the lens.
2. Click **Object** ▸ **Copy effect** ▸ **Lens from**.
3. Click the object from which you want to copy the lens.

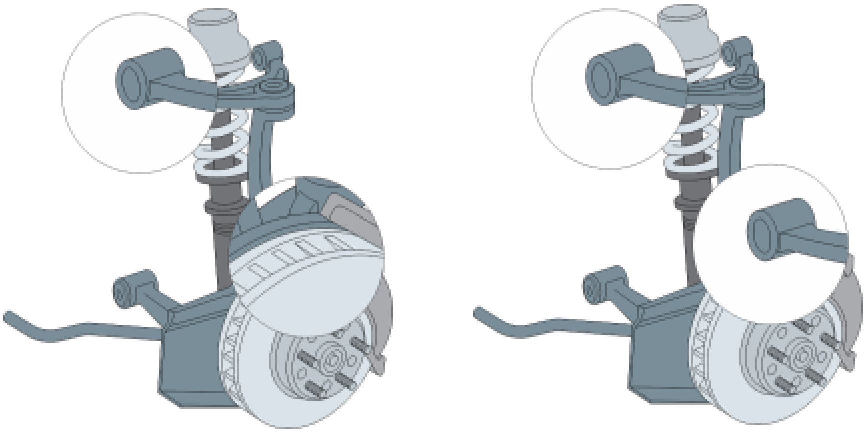
Edit lenses

After you create a lens, you can edit it. For example, you can adjust the shape of a lens by using any of the **Edit Shape** and **Curve** tools. For more information about shaping objects, see “Shape objects” on page 273. You can also adjust the settings of **Bitmap effect** lenses. For more information, see “To work with bitmap effects” on page 545.

You can specify how a lens affects the area beneath it. For example, you can change the viewpoint of a lens, indicated by an X in the drawing window, to display any part of a drawing. The viewpoint represents the center point of what is being viewed through the lens. You can position the lens anywhere in the drawing window, but it always shows the area around its viewpoint marker. For example, you can use the viewpoint marker on the Magnify lens to enlarge part of a map.

You can also display a lens only where it overlaps other objects or the background. As a result, the lens effect is not seen where the lens covers blank space (white space) in the drawing window.

Freezing the current view of a lens lets you move the lens without changing what's displayed through it. In addition, changes you make to the areas beneath the lens have no effect on the view.



Moving an unfrozen Magnify lens (left); moving a frozen Magnify lens (right)

You can feather the edges of lens objects to blend them perfectly into the background. For more information, see "Feather object edges" on page 378.

To edit lens properties

1 Select a lens object.

2 In the **Lens** docker (**Effects** ▶ **Lens**), perform a task from the following table.

To	Do the following
Set the viewpoint of a lens	Enable the **Viewpoint** check box. Type values in the x and y boxes to specify the coordinates of the center point that is viewed through the lens, and press **Enter**.
Display a lens only where it overlaps objects or the background	Enable the **Remove face** check box.
Freeze the current view of a lens	Enable the **Frozen** check box.

The **Remove face** check box is not available for the Fish Eye and Magnify lenses.

When a lens object is brought into Focus mode, the object and lens are brought into focus together. Once in Focus mode, you can select and edit the object and the lens separately if the lens is frozen. When the lens is not frozen, only the shape of the lens can be edited. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

Mosaics

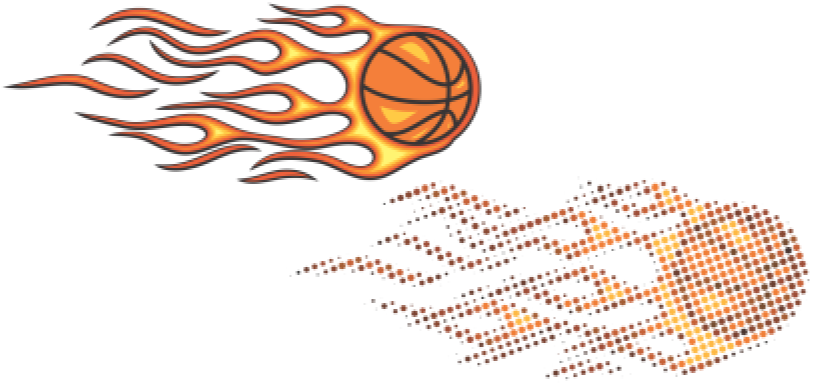
The Pointillizer and PhotoCocktail effects let you create mosaics from objects and images.

This section contains the following topics:

- "Vector mosaics (Pointillizer effect)" (page 643)
- "Bitmap mosaics (PhotoCocktail effect)" (page 646)

Vector mosaics (Pointillizer effect)

The Pointillizer effect lets you create high-quality vector mosaics from any number of selected vector or bitmap objects. Whether you are looking to create precise halftone patterns or artistic effects that resemble pointillistic art, this effect will give you the inspiration and tools you need to create striking designs.



A vector mosaic created with Pointillizer

Vector mosaics created with Pointillizer are ideal for vehicle wraps and window decor projects. You can fine-tune your designs to perfection by using an array of controls.

To create a vector mosaic

1 Select a vector object or bitmap.
You can also select multiple objects or groups of objects.

2 Click **Effects** ▸ **Pointillizer**.

3 In the **Pointillizer** docker, adjust any settings you want.

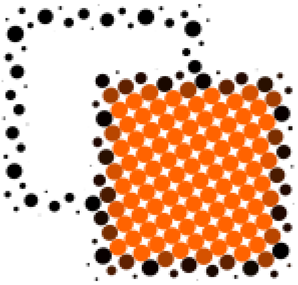
4 Click **Apply**.

If you want to cancel the rendering process, press **Esc**.

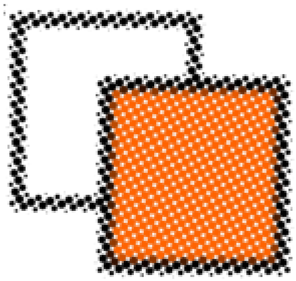
To fine-tune a vector mosaic

Use any of the controls in the **Pointillizer** docker to customize and fine-tune your vector mosaic.

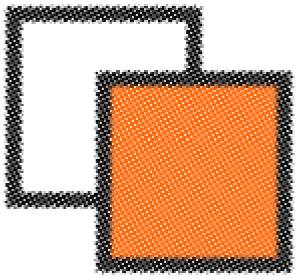
Density: This control lets you adjust the number of tiles per square inch.



Density value of 5

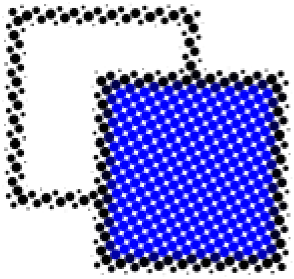


Density value of 10

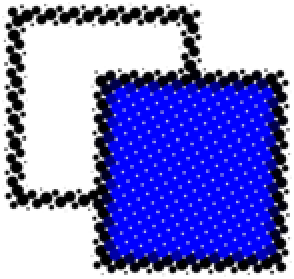


Density value of 18

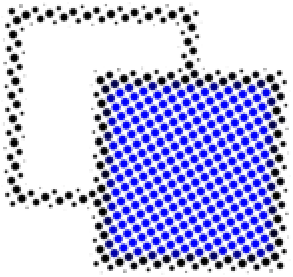
Scale: This control lets you adjust the size of all tiles by scaling them up or down. Values higher than the default value of 1 increase the tile size; values lower than 1 decrease the size.



Scale value of 1

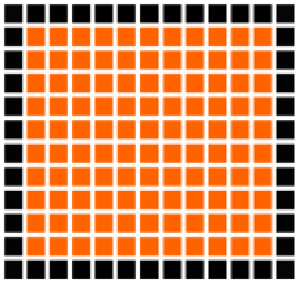


Scale value of 1. 2

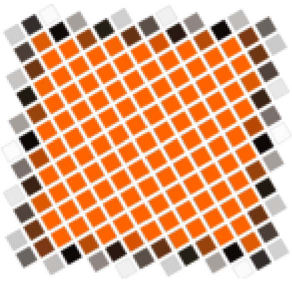


Scale value of 0.8

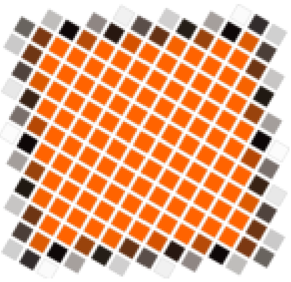
Screen angle: Use this control to rotate each row of tiles about the horizontal axis by the angle you specify. Positive values rotate the rows counterclockwise.



Screen angle of 0º



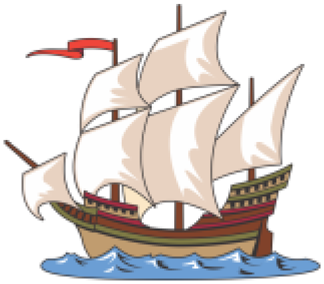
Screen angle of 30º



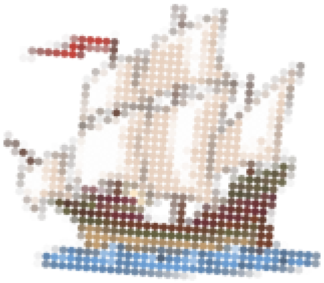
Screen angle of -30º

Keep original source: When you enable the **Keep original** check box, the source graphic is preserved, and the vector mosaic (output) is placed on top. Disable the check box to have the source deleted automatically after the mosaic is created.

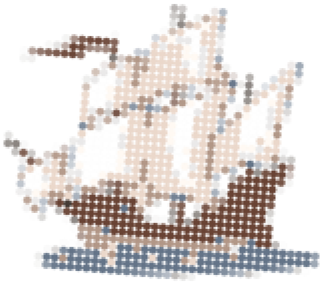
Limit colors: Enable this check box to control the number of colors that are used for rendering the mosaic. To specify the maximum number of colors in the output, type a value in the **Number** box.



Source (original)



With the Limit color check box disabled



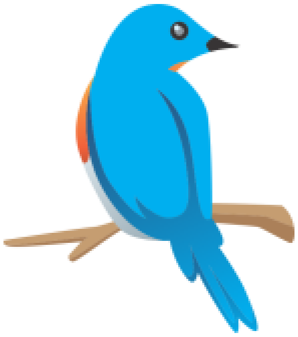
Limiting colors to maximum of 8

Tracking options

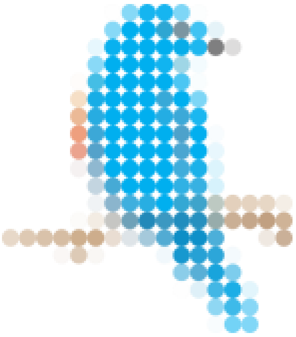
Choose from a selection of tracking algorithms to customize the mosaic.

Method lets you choose a technique for interpreting the source graphic. Three tracking methods are available — Uniform (white matte), Size modulation 1 (opacity), and Size modulation 2 (luminosity).

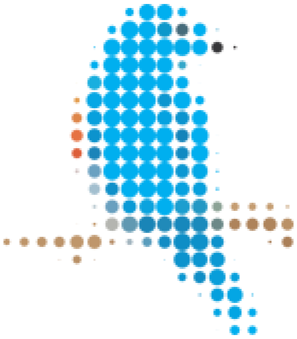
- **Uniform (white matte)** uses tiles of the same size to generate the mosaic. Transparencies are flattened against a white background.
- **Size modulation 1 (opacity)** interprets the source as a series of tiles that vary in size based sampled opacity values. The more opaque (less transparent) the areas are, the bigger the tiles are.
- **Size modulation 2 (luminosity)** interprets the source graphic based on its brightness values. Brighter areas in the source are rendered as smaller tiles; darker areas are rendered as bigger tiles.



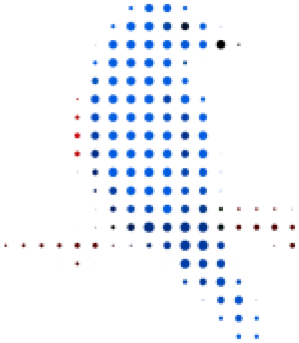
Source



Uniform (white matte)

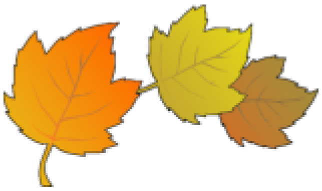


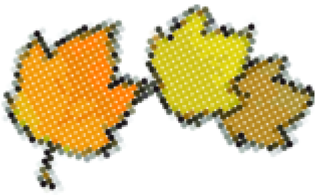
Size Modulation 1 (opacity)

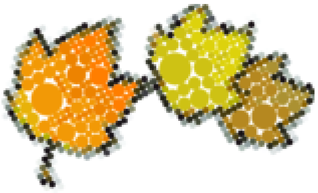


Size modulation 2 (luminosity)

Merge adjacent lets you specify the maximum number of tiles of similar color to be combined into a single tile. This setting has effect only if there is enough space available.

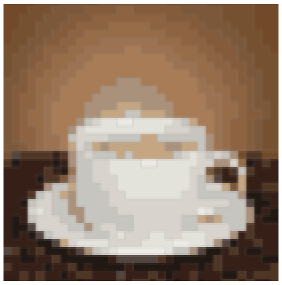

Original

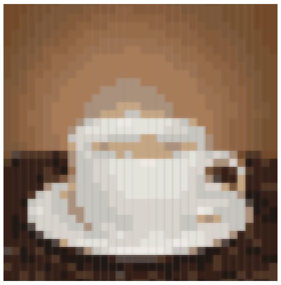

Maximum number of 1


Maximum number of 5

Weld adjacent overlap lets you weld together overlapping tiles. Enable this check box to render the output in clusters of color; disable the check box to preserve more details.

Original


Welding enabled


Welding disabled

Shape

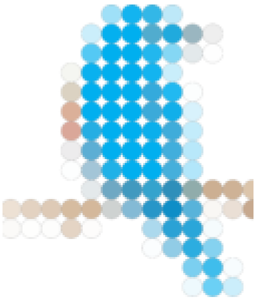
The **Shape** list box lets you pick one of the preset tile shapes such as a circle or square. To use a custom tile shape, do the following:

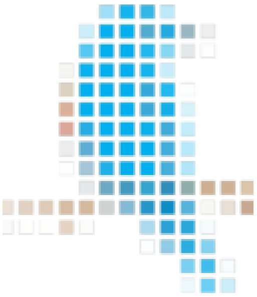
1 Choose **Custom** from the **Shape** list box.

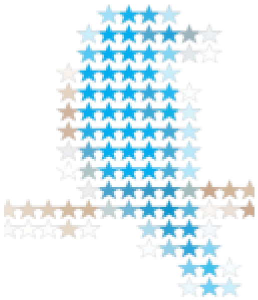
2 Click **Select** at the bottom of the **Preview** area.

3 Click a closed curve in the drawing window.

The Preview area shows the selected tile shape.

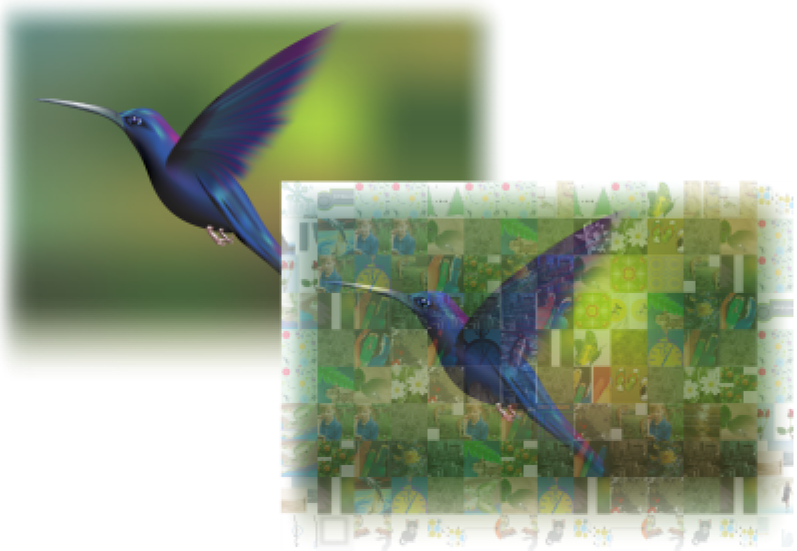

Circular tiles


Square tiles


Custom tiles

Bitmap mosaics (PhotoCocktail effect)

The **PhotoCocktail** effect lets you turn your photos and vector art into unique mosaics composed of selected images.



Turning artwork into a mosaic composed of images (Elements from artwork by Ariel Garaza Díaz)

You can customize your mosaic by adjusting the number of tiles and the extent to which your photo or vector art blends with the mosaic tiles. You can create the mosaic as a single bitmap or as an array of bitmap tiles that are easy to edit. Several methods are available to help you control the quality of the mosaic.

To create a mosaic from bitmap or vector objects

1 Select the reference image (bitmap, vector object, or group of objects) that you want to recreate as a mosaic.

2 Click **Effects** ▶ **PhotoCocktail**.

3 In the **PhotoCocktail** docker, click **Browse** in the **Library** area, and browse to the image library, which is the folder that contains the images to be used as tiles. Click **Select folder**.

PhotoCocktail indexes the images and shows how many of them can be used as tiles. The **Path** control shows the location of the selected image library.

4 Choose any settings you want.

5 Click **Apply**.

PhotoCocktail settings

Additional controls are available in the **PhotoCocktail** docker to help you customize the effect.

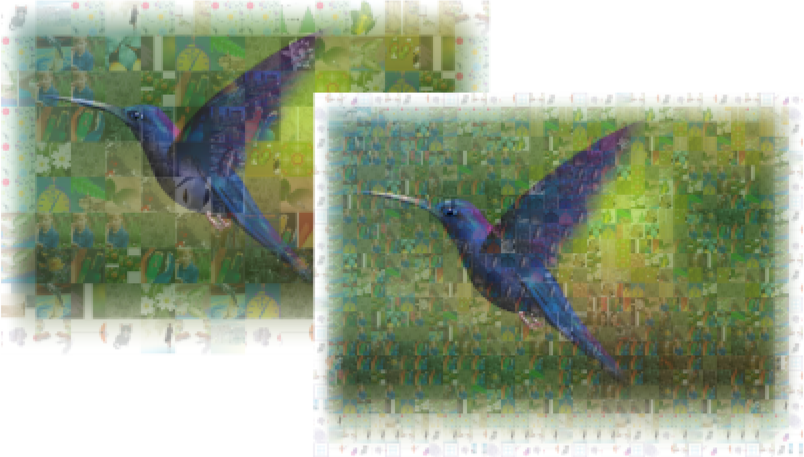
Reference

Keep original source: Enable this check box if you want to keep the reference image or objects after applying the effect. Disable the check box to delete the reference image and leave only the mosaic.

Grid

Columns: This box lets you specify how many columns of tiles to include in the mosaic. The bigger the number, the more detail in the mosaic.

Rows: Shows the number of rows to be included in the mosaic. The number is automatically calculated based on the value in the **Columns** box.

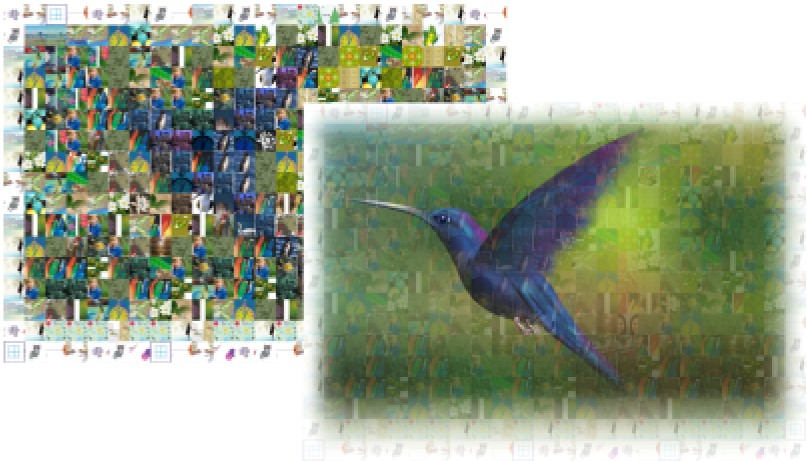


Left: Mosaic with low grid density (fewer columns and rows); Right: Mosaic with high grid density

Optimization

You can recreate the reference image more accurately by applying a blending effect. Blending lets you superimpose the reference image over the mosaic tiles.

Blending: This box lets you specify to what extent to blend the reference colors with the tile colors. Higher values increase the likeness of the mosaic to the reference image.



Left: No blending; Right: Large amount of blending applied

Duplicates

You can use duplicate tiles in the final mosaic.

Duplicates: Enable this check box to repeat tiles in the final mosaic. You can specify the minimum number of tiles that surround duplicate tiles in the **Tiles** box.

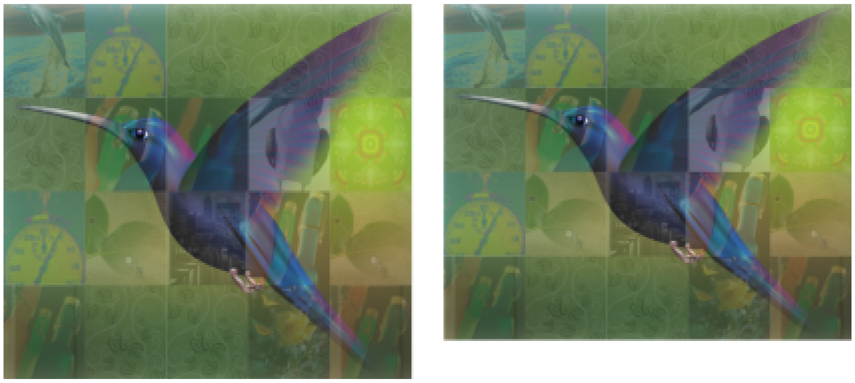
Output

Output controls let you define the composition and quality of the final mosaic.

Composition: This list box lets you choose one of the following options:

- **Single bitmap** renders the mosaic as a single rasterized image, with the blending effect incorporated in the image.
- **Bitmap stack** produces a single rasterized image with the blending effect layered on top as a single object.
- **Bitmap array** creates a group of bitmap tiles, with the blending effect layered on top as a single object.

Edges: This list box lets you choose a method for treating incomplete tiles around the edges. For example, incomplete tiles around the edges can be removed from the final mosaic, or the output can be stretched to match the reference image. Stretching the output results in mosaic tiles that are rectangular rather than square.



Left: Tiles are stretched to match the dimensions of the reference image; Right: Partial tiles along the bottom edge are removed.

Priority: This list box lets you choose one of the following methods for adjusting the output quality:

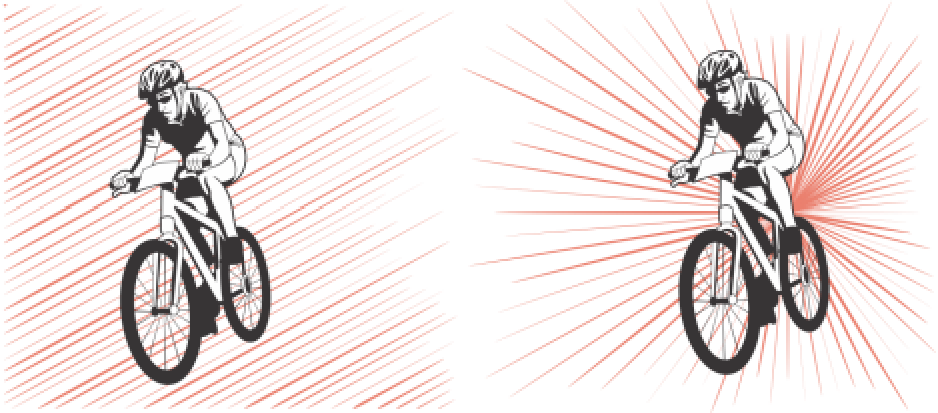
- The **Match document DPI** method automatically generates a mosaic that has the same DPI (dots per inch) as the active document.
- The **Custom DPI** method lets you specify the dpi of the final mosaic in the DPI box.
- The **Custom tile dimensions** method lets you specify the width of each tile in the first Tile box. The tile height is automatically calculated. Tile dimensions are shown in pixels.
- The **Custom output dimensions** method lets you specify the width of the final mosaic in the first Artwork box. The height is automatically calculated. The maximum dimensions of a mosaic are 15,000 x 15,000 pixels.

The mosaic DPI is influenced by the grid density and the dimensions of the mosaic.

The tile size is a good indicator of output quality. The higher the tile size, the better the quality. Dividing the mosaic size in pixels by the grid density gives you the tile size in pixels.

Add movement and focus

The Impact tool lets you create graphic effects in a style inspired by comic books and contemporary illustrations. Such effects are perfect for adding impact, movement, or focus to designs or illustrations.

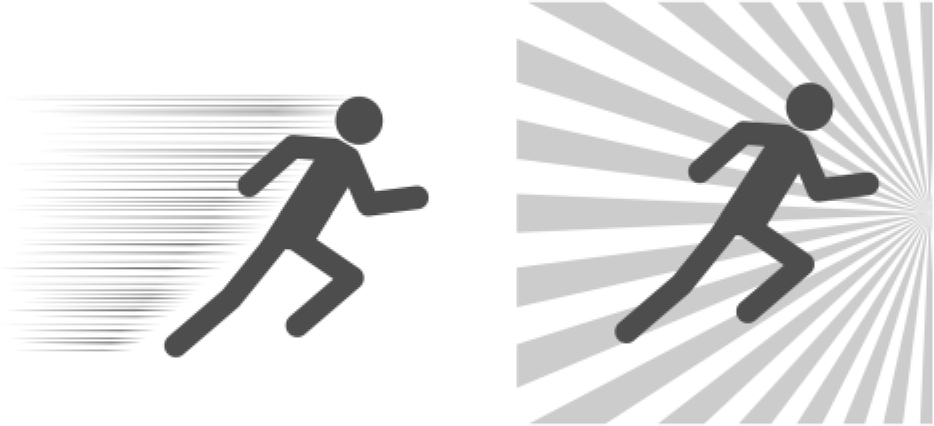


Effects created by using the Impact tool

This section contains the topic "Impact effects" on page 651.

Impact effects

Two impact effect styles are available: Radial and Parallel. Radial effects can be used to add perspective or bring focus to a design element. Parallel effects can be used to add energy or signify motion.



Impact effects: Parallel (left) and Radial (right)

You can shape the impact effect by adding inner and outer boundaries. To customize the effect, you can rotate the effect lines and change the line width and spacing as well as the shape of each stroke. You can also randomize line settings for a more natural look. For example, lines can start and end randomly within the boundaries of an effect.

The effects are vector objects and can be edited with other tools in Corel DESIGNER. For example, you can distort or reshape the effect lines, and you can change the effect color.

To add an impact effect

1. Click the **Impact** tool in the toolbox.
2. On the property bar, choose **Radial** or **Parallel** from the **Effect style** list box.
3. Drag in the drawing window.
   To resize the effect, drag the blue node along its edge.
4. Adjust any settings on the property bar.
   For information about adding boundaries, see “To add and remove effect boundaries” on page 652.
   For information about line and line spacing settings, see “To adjust additional settings” on page 654.

To add and remove effect boundaries

You can constrain the effect within inner and outer boundaries by using other objects as reference shapes. The reference objects are not connected to the effect and can be moved, hidden, or deleted without changing the effect appearance.

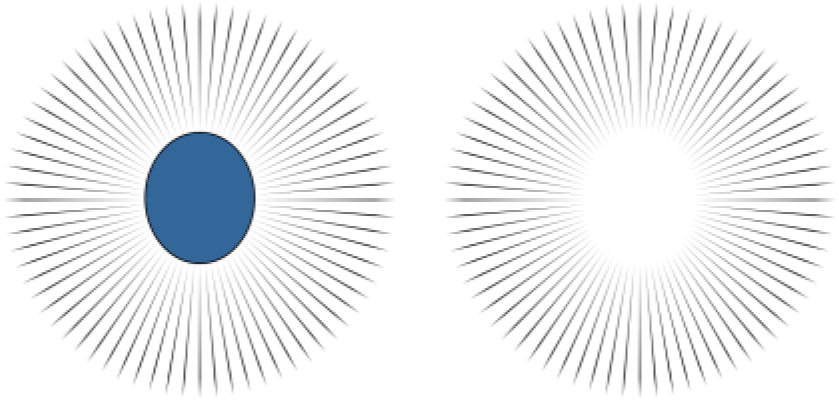
1. Select the effect.
2. Position the effect behind the reference objects, exactly where you want the effect to appear.
   To place the effect behind the objects, you can use an appropriate command from the **Object** ▸ **Order** menu (for example, **To Back of Layer**).
3. Perform a task from the following table.

To	Do the following
Add an inner boundary	Click the **Inner boundary** button on the property bar, and click the reference object in the drawing window. This action shapes the inner edge of the effect, creating a gap with the shape of the selected object.

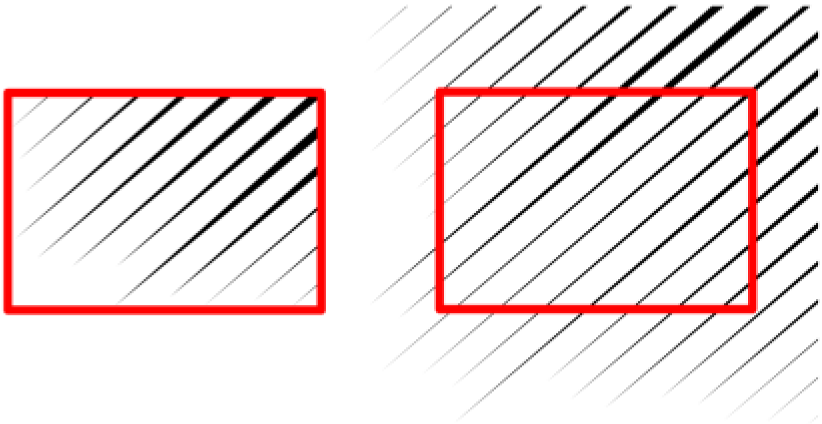
To	Do the following
	If you no longer need the reference object, you can delete it.
Remove the inner boundary	Click the **Remove inner boundary** button . The gap is removed from the effect, but the reference object used as an inner boundary is not deleted.
Add an outer boundary	Click the **Outer boundary** button , and click the reference object in the drawing window. This action constrains the effect inside the bounding box of the reference object. If you no longer need the reference object, you can delete it.
Remove the outer boundary	Click the **Remove outer boundary** button to restore the effect to its original shape. This action restores the effect to its original shape but does not delete the reference object that was used to define the outer boundary.

The following objects cannot be used to define boundaries: symbols, objects in text frames, grouped objects, the impact effect itself, and other impact effects.

Reshaping the reference objects after you use them as effect boundaries does not reshape the boundaries. If you need to reshape the boundaries, you must remove them and then add them again.



In this example, an ellipse is used to define the inner boundary of the effect (left). The ellipse is then deleted (right).

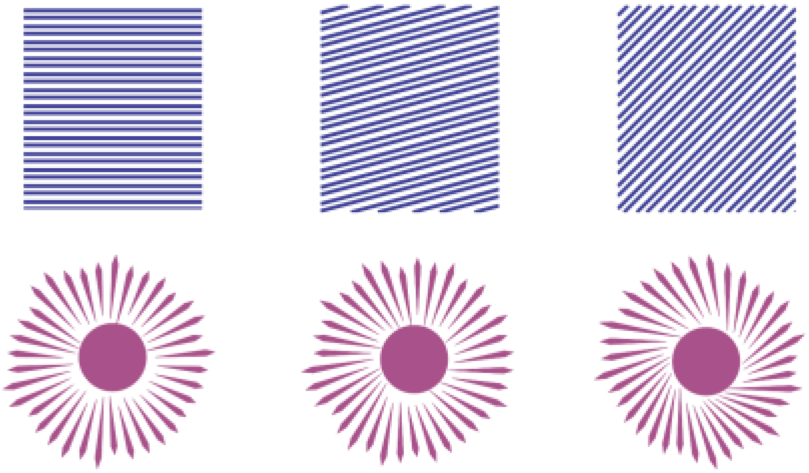


In this example, the red rectangle is used to define the outer boundary of the effect (left). The outer boundary is then removed, and the effect is restored to its original shape (right).

To adjust additional settings

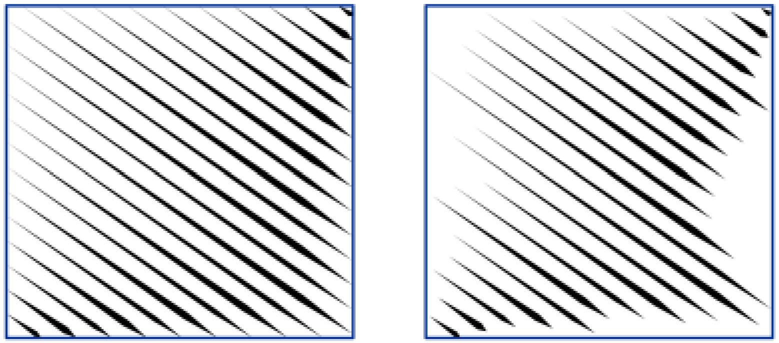
The controls on the property bar let you customize the lines and line spacing in the effect.

Angle of rotation: Type a value to specify the angle of the lines in the effect (parallel style) or rotate the lines around the inner edge (radial style). Note that rotation can be applied to radial effects only if there is an inner boundary to rotate the lines against.



From left to right: Parallel and radial effects without rotation, with 15º rotation, and 45º rotation

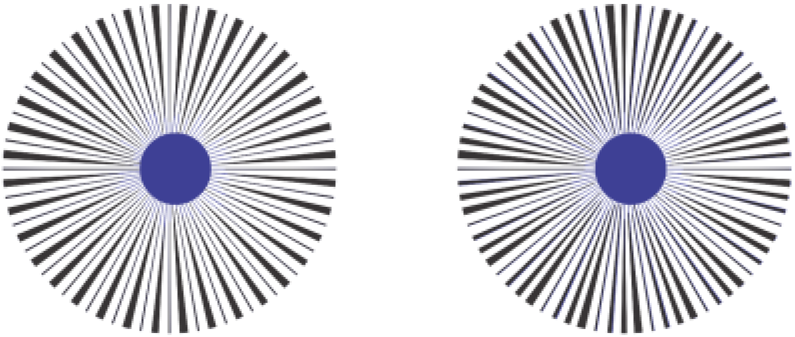
Start and end points: This button lets you start and end lines randomly within the boundaries of the effect. Click the button, and enable any of the following check boxes: **Random start points** and **Random end points**. When these check boxes are disabled, all effect lines start and end at the boundary edges.



From left to right: Before and after randomizing the start and end points of an effect

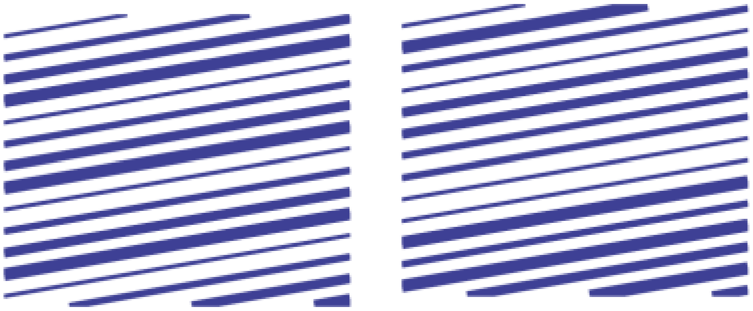
Line width: Type values in the **Min** and the **Max** box to set the minimum and maximum width for the lines in the effect. The minimum value cannot exceed the maximum value.

Width steps: Set the number of steps between the minimum and maximum width. When the value is 0, there are only two types of lines in the effect: of maximum width and of minimum width. Higher numbers add lines of increasing width between the thinnest and the thickest lines. For example, a value of 2 adds two lines between each line of minimum and maximum width.



Left: Width step value of 0. Right: Width step value of 2. Two lines are added between the thickest and the thinnest lines in the effect.

Randomize width order: Click this button to randomize the order of lines in the effect. Lines will no longer appear in a repeating pattern from thinnest to thickest.

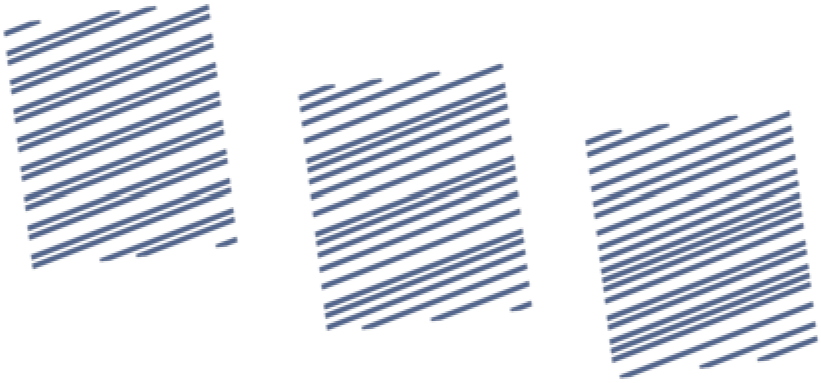


From left to right: Before and after randomizing the order of lines.

Line spacing: Type values in the **Min** and **Max** box to set the minimum and maximum amount of space between the lines in the effect. The minimum value cannot exceed the maximum value.

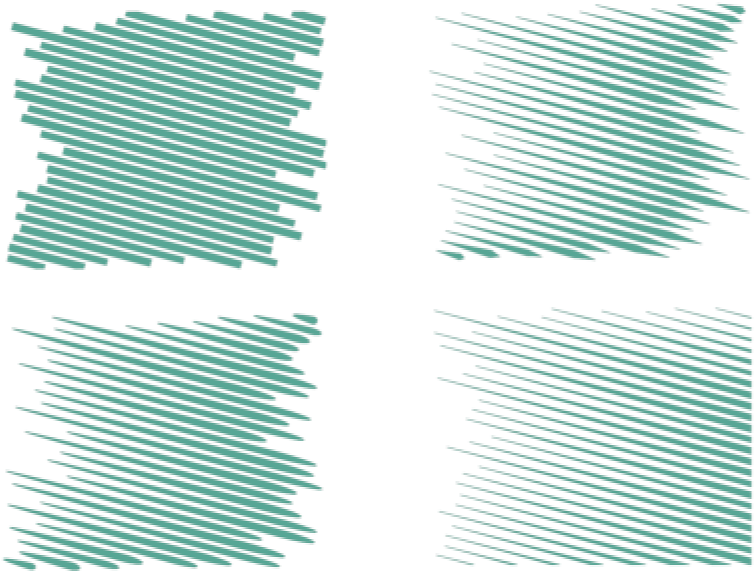
Spacing steps: Set the number of steps between the minimum and maximum line spacing. With a value of 0, there are only two types of spacing between lines: maximum and minimum. Values of 1 and higher create additional types of line spacing.

Randomize spacing order: Enable this check box to randomize the order of the additional spacing between the minimum and maximum line spacing.



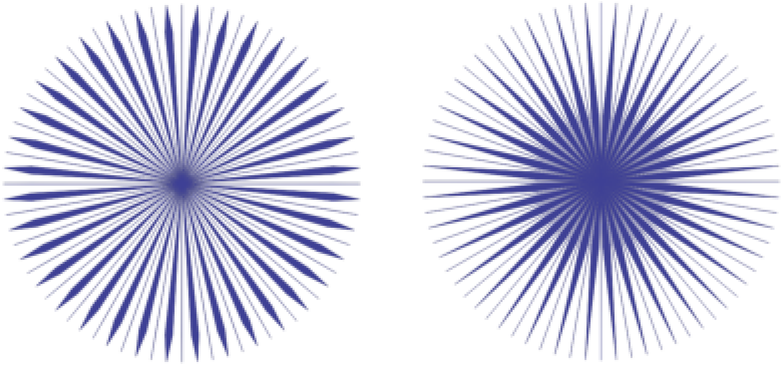
Left: The effect includes two alternating types of line spacing: maximum and minimum. Middle: More line spacing variations (spacing steps) are added. Right: Line spacing variations appear in random order.

Line style: This list box lets you choose a line shape.



The same impact effect with four different line styles applied

Widest point: Available for line styles that have varying width, this box lets you set the position of the widest line point. The higher the value, the closer the widest points are to the end points of the lines.



From left to right: A high and a low value of the Widest point setting

To edit an impact effect as a vector object

You can resize, transform, and move an effect the way you would resize, transform, and move any other object in Corel DESIGNER. You can also use the **Shape** tool to edit individual lines in the effect. In addition, you can change the line and outline color of the effects.

1 Select the effect by using the **Pick** tool .

2 Perform a task from the following table.

To	Do the following
Transform an effect	Drag the selection handles on the bounding box to size, stretch, and mirror the effect.

To	Do the following
	Click the effect again to display a new set of handles, and drag a handle to rotate or skew the effect.
Edit lines by using the **Shape** tool	Click **Object** ▶ **Break Impact Shape Apart**. Next, ungroup the lines by pressing **Object** ▶ **Group** ▶ **Ungroup**. Click the **Shape** tool , and edit the lines by adding, removing, and manipulating nodes.
Change the effect color	To change the line color, click a color on the onscreen color palette. To add an outline color to the effect lines, right-click a color on the onscreen color palette.

Each time you adjust a setting on the property bar of the **Impact** tool, the effect is redrawn, and some of the changes you made with the vector-editing tools may be lost. That is why we recommend that you make additional changes only after you finish adjusting the settings of the impact effect.

Impact effects cannot be brought into Focus mode. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

Text

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Corel
DESIGNER™ 2026

Add and manipulate text

Corel DESIGNER provides multiple ways to add and manipulate text (also known as ‘type’). You can create two types of text objects: artistic text and paragraph text. Artistic text is useful for adding a single word or a short line of text. Paragraph text is suitable for creating text-intensive documents, such as newsletters or brochures.

You can change the position and appearance of text. For example, you can fit text to a path, wrap text around objects, or rotate text. You can also format the appearance of characters and paragraphs. For more information, see “Format text” on page 685.

This section contains the following topics:

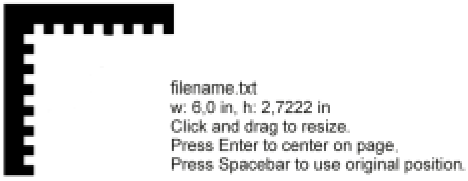
- “Import and paste text” (page 661)
- “Artistic text” (page 663)
- “Paragraph text” (page 664)
- “Add columns to text frames” (page 667)
- “Combine and link paragraph text frames” (page 668)
- “Align text to the baseline grid” (page 670)
- “Select text” (page 671)
- “Find, edit, and convert text” (page 672)
- “Shift, rotate, mirror, and flip text” (page 675)
- “Move text” (page 676)
- “Wrap text” (page 677)
- “Fit text to a path” (page 677)
- “Special characters, symbols, and glyphs” (page 680)
- “Embed graphics” (page 683)
- “Legacy text” (page 684)

Import and paste text

You can import text in a new or existing document. This allows you to author text in a word processor and then add it to a Corel DESIGNER document. Corel DESIGNER supports the following text file formats:

- ANSI Text (TXT)
- Microsoft Word Document (DOC) files
- Microsoft Word Open XML Document (DOCX) files
- WordPerfect® file (WPD)
- Rich Text Format (RTF) files

When importing or pasting text, you can choose to keep or discard fonts and formatting. Maintaining fonts ensures that imported or pasted text retains its original font. Maintaining formatting preserves information such as bullets and columns. If you choose to discard fonts and formatting, the properties of the selected text are applied to the imported or pasted text. If no text is selected, the default font and formatting properties are applied to the imported or pasted text. For more information about importing files, see “Import files” on page 931. For more information about pasting, see “To paste an object into a drawing” on page 374.



filename.txt
w: 6,0 in, h: 2,7222 in
Click and drag to resize.
Press Enter to center on page.
Press Spacebar to use original position.

The text import cursor lets you place text on the drawing page.

You can import text in a selected text frame, or, if you did not select a text frame, the imported text is automatically inserted in a new text frame in the document window. By default, the size of text frames remains static, regardless of how much text you add to them. Any text that does not fit the frame is hidden and the frame appears red until you enlarge it or link it to another text frame. You can adjust the text size so that the text fits perfectly in the frame. For more information, see “Combine and link paragraph text frames” on page 668.

To import text in a document

1. Using the **Text** tool, position the cursor in the text frame where you want to import the text.

   If you do not have a text frame in the document, skip step 1 and proceed to step 2.
2. Click **File** ▸ **Import**.
3. Choose the drive and folder where the file is stored.
4. Click the filename.
5. Click **Import**.
6. In the **Importing/Pasting Text** dialog box, choose one of the following options:
   - **Maintain Fonts and Formatting**
   - **Maintain Formatting Only**
   - **Discard Fonts and Formatting**

   If you want to apply CMYK black to the imported black text, enable the **Force CMYK Black** check box. This check box is available when you choose an option that maintains text formatting.
7. Do one of the following:
   - Position the import cursor in the drawing page, and click.
   - Click and drag on the drawing page to define the size of the text frame.
   - Press the **Spacebar** to place the imported text in the default location.

For more information about importing a specific file format, see “Supported file formats” on page 963.

You can replace existing text with imported translated text. For more information, see “Work with translated text” on page 721.

To paste text in a document

1. Copy or cut text.
2. Click **Edit** ▶ **Paste**.
3. In the **Importing/Pasting Text** dialog box, choose one of the following options:
   - **Maintain Fonts and Formatting**
   - **Maintain Formatting Only**
   - **Discard Fonts and Formatting**

   If you want to apply CMYK black to the imported black text, enable the **Force CMYK black** check box. This check box is available when you choose an option that maintains text formatting.

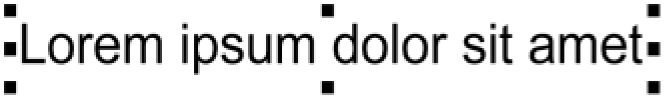
If you choose to maintain fonts, but the text that you import requires a font that is not installed on your computer, the PANOSE font matching system substitutes the font for you. For more information, see “Substitute fonts” on page 724.

You can also set hyphenation options for imported text. For more information about hyphenation options, see “Hyphenate text” on page 711.

If you want to use the same formatting options whenever you import or paste text, enable the **Don’t show this warning again** check box. To reactivate the warning, click **Tools** ▶ **Options** ▶ **Corel DESIGNER**, click **Warnings** in the left pane of the dialog box that appears, and enable the **Pasting and importing text** check box.

Artistic text

Artistic text is useful for adding single words or short lines of text, such as headlines, to a document. You can then apply a wide range of effects to the artistic text, such as drop shadows or a contour.



Lorem ipsum dolor sit amet

Artistic text appears in a bounding box in the document window

You can add artistic text along an open or closed path or fit existing artistic to a path. For more information, see “Fit text to a path” on page 677.

In addition, you can assign hyperlinks to text. For more information, see “To assign a hyperlink to objects and text” on page 432.

To add artistic text

- Using the **Text** tool, click anywhere on the drawing page, and type.

You can convert artistic text to paragraph text by selecting the artistic text using the **Pick** tool and then clicking **Text** ▶ **Convert to paragraph text**.

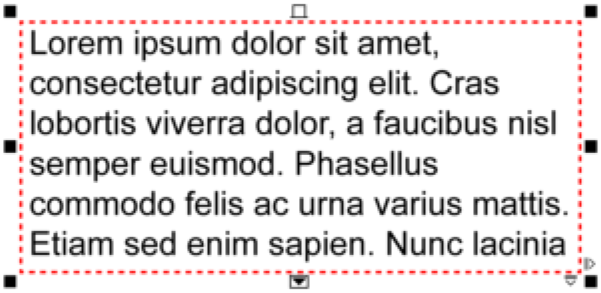
Paragraph text

You add paragraph text in a document by using text frames. Paragraph text, also known as “block text,” is generally reserved for larger bodies of text that have greater formatting requirements. For example, you can use paragraph text when creating brochures, newsletters, catalogs, or other text-intensive documents.

You can insert a text frame directly in the drawing window. You can also place text inside a graphic object, which increases the number of different shapes that you can use as text frames. You can create a text frame from a closed object and then type text inside the frame. You can separate the frame from the object at any time, so that you can modify them independently. You can convert a text frame back to an object.

If you want to see the layout of your document before you add the final content, you can fill the text frames with temporary placeholder text. You can also use custom placeholder text.

By default, text frames have a fixed size, regardless of how much text you add to them. You can increase or decrease the frame size, so that the text fits in the frame. If you add more text than a frame allows, the text continues past the lower-right border of the text frame, but remains hidden. The color of the frame turns red to alert you that there's additional text. You can fix the overflow manually by increasing the frame size, adjusting the text size, adjusting the column width, or linking the frame to another text frame. For more information, see “Combine and link paragraph text frames” on page 668.



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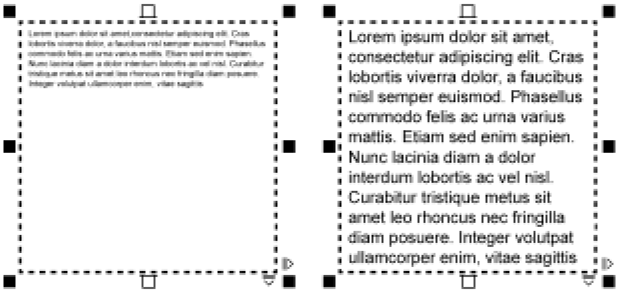
The text frame turns red to indicate that there is additional text.

You can also choose to automatically adjust the point size of text so that it fits neatly inside a frame. If the text overflows, Corel DESIGNER automatically decreases the point size; if you have little text, the application expands it to fill the frame.

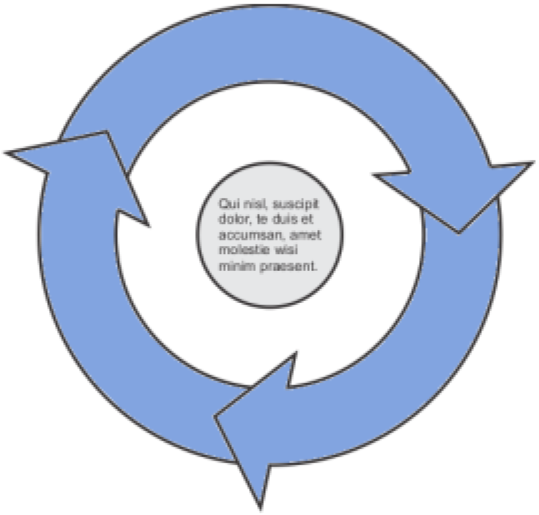


Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras lobortis viverra dolor, a faucibus nisl semper euismod. Phasellus commodo felis ac urna varius mattis. Etiam sed enim sapien. Nunc lacinia diam a dolor interdum lobortis ac vel nisl. Curabitur tristique metus sit amet leo rhoncus nec fringilla diam posuere. Integer volutpat ullamcorper enim, vitae sagittis

The point size of the text in the frame (left) was automatically adjusted so that it fits neatly inside the frame (right).

You can also change the formatting of selected paragraph text frames and any frames to which they are linked. For information, see “To specify formatting preferences for text frames” on page 670. You can also align text inside a text frame by using the baseline grid. For more information, see “Align text to the baseline grid” on page 670.

In addition, you can assign hyperlinks to paragraph text. For more information, see “To assign a hyperlink to objects and text” on page 432. You can also change the text orientation for Asian text. For more information, see “To choose a text orientation for Asian text” on page 717.


Qui nisl, suscipit dolor, te duis et accumsan, amet molestie wisi minim praesent.

Paragraph text placed inside an object.

To add paragraph text

1. Click the **Text** tool.
2. Drag in the drawing window to size the paragraph text frame.
3. Type in the text frame.

You can also

Set text frame column width to adjust automatically to fit the text	Click **Window** ▶ **Properties**. In the **Properties** docker, click the **Frame** button to display the frame-related options. In the **Frame** area, click the **Columns** button. In the **Column settings** dialog box, enable the **Automatically adjust frame width** option.
Apply a background color to a text frame	Open the **Background color** picker in the **Frame** area of the **Properties** docker, and click a color.

A red text frame indicates text overflow. You can fix the overflow manually by increasing the frame size, adjusting the text size, or linking the frame to another text frame. For more information, see "Combine and link paragraph text frames" on page 668. You can also fix the overflow automatically by clicking **Text** ▶ **Paragraph Text Frame** ▶ **Fit Text to Frame**.

You can use the **Pick** tool to adjust the size of a paragraph text frame. Click the text frame, and drag any selection handle.

To create a frame from an object

1. Do one of the following:
   - Using the **Pick** tool, click the object in which you want to insert a text frame.

- Using a drawing tool, draw a closed shape.

2 Select the object, and click **Text** ▸ **Paragraph Text Frame** ▸ **Create Empty Text Frame**.

You can also

Create a text frame from an object by using the **Text** tool	Click the **Text** tool. Move the pointer over the outline of the object, and click the object when the pointer changes to an **Insert in object** pointer. Type inside the text frame.
Create a text frame from an object from the context menu	Right-click the object, and click **Frame Type** ▸ **Create Empty Text Frame**.
Create a text frame from an object by using the **Layout** toolbar	Click **View** ▸ **Toolbars** ▸ **Layout**. Using the **Pick** tool, click the object in which you want to insert a text frame. Click the **Text frame** button.

To convert a text frame back to an object

- Right-click the text frame, choose **Frame Type**, and click **Remove Frame**.

If the frame contains content, the content is deleted when the frame reverts to a regular object.

You can also click the **Remove frame** button on the **Layout** toolbar. To open the **Layout** toolbar, click **View** ▸ **Toolbars** ▸ **Layout**.

To separate a text frame from an object

1 Click the **Pick** tool.

2 Select the object that includes the text frame.

3 Click **Object** ▸ **Break Paragraph Text inside a Path Apart**.

The text frame and the object can now be moved or edited separately.

When you separate a text frame from some objects, such as ellipses or stars, the text does not retain the shape of the object. Alternatively, the text is contained in a standard rectangular text frame.

To insert placeholder text

1 Select an empty text frame.

2 Click **Text** ▸ **Paragraph Text Frame** ▸ **Insert Placeholder Text**.

You can customize the placeholder text by creating text in a word processor or text application and saving the document as placeholder.rtf. You then need to store the file in the following **Users** folder: **Documents\Corel\Corel Content**. The next time that you launch the application, the customized placeholder text is inserted in the text frame. However, if you save the file using an incorrect file name or in the wrong folder, the default Lorem ipsum placeholder text is inserted in the text frame.

You can insert placeholder text in multiple frames by clicking **Pick** tool, selecting the text frames while holding down **Shift**, and then clicking **Text** ▶ **Paragraph Text Frame** ▶ **Insert Placeholder Text**.

You can also select the empty text frame, right-click, and choose **Insert Placeholder Text**.

When you insert placeholder text in the first frame in linked frames, the placeholder text fills all frames.

You can undo inserting placeholder text by clicking **Edit** ▶ **Undo Insert Placeholder Text**.

To adjust text to fill the text frame

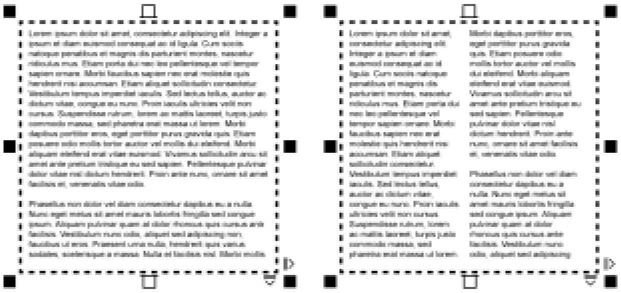
1 Select a text frame.

2 Click **Text** ▶ **Paragraph Text Frame** ▶ **Fit Text to Frame**.

If you choose to fit text to a frame that is linked to other frames, the application adjusts the size of text in all linked text frames. For more information about linking text frames, see "Combine and link paragraph text frames" on page 668.

Add columns to text frames

You can lay out text in columns. You can create columns of equal or varying widths and gutters. You can also apply right-to-left text flow to the columns for bidirectional (bidi) text, such as Arabic and Hebrew (Note that this option is available only for certain languages).



The text in the frame (left) was laid out in two columns (right).

To add columns to a text frame

1 Select a paragraph text frame.

2 Click **Window** ▶ **Properties**.

3 In the **Properties** docker, click the **Frame** button to display the frame-related options.

4 Type a value in the **Number of columns** box.

To resize text frame columns

1 Click the **Text** tool and select a text frame with columns.

2 Perform a task from the following table.

To	Do the following
Manually adjust column and gutter width	Click the **Text** tool A. Drag a column side selection handle.
Set a specific column and gutter width	In the **Properties** docker, click the **Frame** button ⬚ to display the frame-related options. Click the **Columns** button •••, and type values in the **Width** or **Gutter** boxes.
Automatically create columns of equal width	In the **Properties** docker, click the **Frame** button ⬚ to display the frame-related options. Click the **Columns** button •••, and enable the **Equal column width** check box.

To change the flow of bidirectional text in columns

1. Select a paragraph text frame.
2. Click **Window** ▸ **Properties**.
3. In the **Properties** docker, click the **Frame** button ⬚ to display the frame-related options.
4. Click the **Columns** button •••.
5. In the **Column Settings** dialog box, enable the **Right-to-left columns** check box.

The **Right-to-left columns** option is available only for bidirectional languages, such as Hebrew and Arabic. The proper keyboard must also be installed.

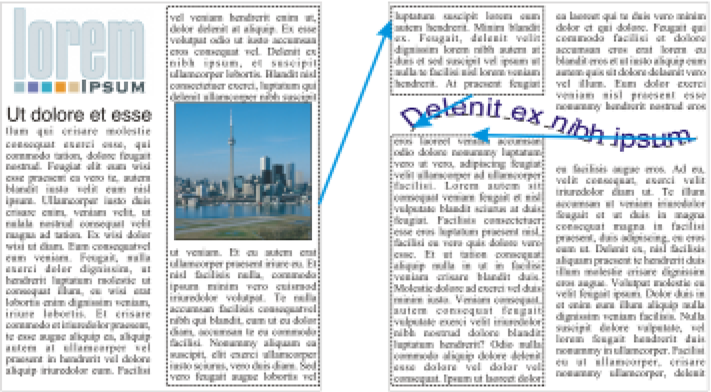
Combine and link paragraph text frames

You can combine text frames. You can also break text frames apart into subcomponents — columns, paragraphs, bullets, lines, words, and characters. Every time you break apart a text frame, the subcomponents are placed into separate text frames.

Linking text frames directs the overflow text of one text frame to another. If you resize a linked frame, or change the size of the text, the amount of text in the next frame is automatically adjusted. You can link text frames before or after you type text.

You cannot link artistic text. However, you can link a paragraph frame to an open or closed object. When you link a frame to an open object, such as a line, the text flows along the path of the line. Linking a text frame to a closed object, such as a rectangle, inserts a text frame and directs the flow of text inside the object. If text exceeds the open or closed path, you can link the text to another frame or object. You can also link to existing frames and objects across pages or create a linked frame in the same location on another page.

After linking text frames, you can redirect the flow from one object or text frame to another. When you select the text frame or object, a blue arrow indicates the direction of the text flow. You can hide or display these arrows.



You can make text flow between text frames and objects by linking the text.

You can remove links between multiple frames, and between frames and objects. When you have only two linked frames and you remove the link, the overflow text remains in the second frame. Deleting a frame that is part of a series of linked frames redirects the text flow into the next frame or object.

By default, paragraph formatting, such as columns, drop caps, and bullets, is applied to the selected text frames only. However, you can change your settings so that formatting is applied to all linked text frames, or to all selected and subsequently linked text frames. For example, if you apply columns to the text in one frame, you can choose whether to apply columns to the text in all the linked frames.

To combine or break apart paragraph text frames

1 Select a text frame.

If you are combining text frames, hold down **Shift,** and use the **Pick** tool to select subsequent text frames.

2 Click **Object**, and click one of the following:

- **Combine**
- **Break Apart**

Text frames with envelopes, text fitted to a path, and linked text frames cannot be combined.

If you first select a text frame with columns, the combined text frame will have columns.

To link paragraph text frames and objects

1 Using the **Text** tool, select the starting text frame.

2 Click the **Text flow** tab at the bottom of the text frame or object.

If the text frame cannot hold all the text, the tab contains an arrow and the text frame becomes red.

3 When the pointer changes to a **Link to** pointer, do one of the following:

- To link to a frame or object on the same page, click the text frame or object into which you want to continue the text flow.
- To link to an existing frame or object on a different page, click the corresponding **Page** tab on the document navigator, and then click the text frame or object.
- To create a new linked frame on another page, click the corresponding **Page** tab on the document navigator, and hover over the area of the drawing page that corresponds to the position of the first frame. When a preview of the frame appears, click to create the linked frame. The new frame has the same size and position as the original frame. If you click elsewhere on the page, the text frame that is created is the size of the entire page.

If a text frame is linked, the **Text flow** tab changes, and a blue arrow indicates the direction of text flow. If the linked text is on another page, the page number and a dashed blue line are displayed. To hide or display these indicators, see "To specify formatting preferences for text frames" on page 670.

To link text frames successfully, you have to make sure that the automatic sizing of frames is disabled. For more information, see "To add paragraph text" on page 665.

To redirect text flow to a different text frame or object

1. Using the **Pick** tool, click the **Text flow** tab at the bottom of the frame or object that contains the text flow that you want to modify.
2. Select the new frame or object into which you want the text flow to continue.

To remove links between text frames or objects

1. Using the **Pick** tool, select the linked frames or objects.
2. Click **Text** ▸ **Paragraph Text Frame** ▸ **Unlink**.

You can disconnect linked frames on different pages only if they are on facing pages.

You can also remove links by clicking a text frame, and then clicking **Object** ▸ **Break text apart**.

To specify formatting preferences for text frames

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **Text**, and click **Paragraph Text**.
   If you want to hide or display the text flow indicators, disable or enable the **Show linking of text frames** check box.
3. In the **When editing, apply paragraph frames formatting to** area, enable one of the following options:
   - **All linked frames** — applies paragraph formatting to selected text frames and all text frames that are linked to them
   - **Selected frames only** — applies paragraph formatting to the selected text frames only
   - **Selected and subsequent frames** — applies paragraph formatting to selected text frames and any text frames that are later linked to them.

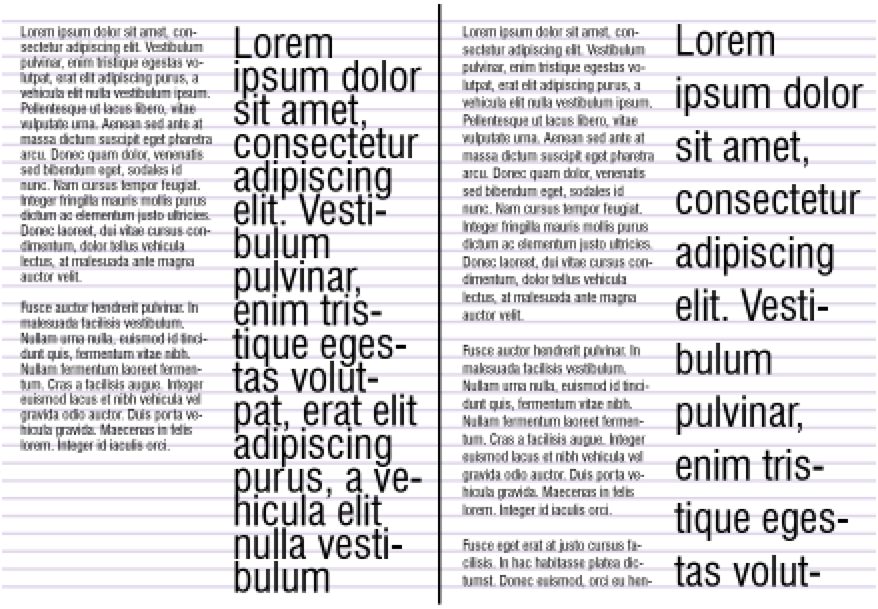
You can also

Display and hide text frames	Enable the **Show text frames** check box.
Enable automatic expanding and shrinking of frames to fit text	Enable the **Expand and shrink paragraph text frames to fit text** check box.

Align text to the baseline grid

You can align text within a frame or in different frames by using the baseline grid. This is useful, for example, when you want to align two or more text frames that contain different fonts, font sizes, and spacing.

All objects can snap to the baseline grid; only text frames can align to the baseline grid. Snapping is turned on or off for all objects (it's a grid setting). Alignment is turned on or off for individual frames (it's a text frame setting). For information about displaying or hiding the baseline grid, turning snapping on or off, changing the grid color, and setting the line spacing, see "Baseline grid" on page 807.



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Text columns with different fonts and font sizes (left) are aligned by using the baseline grid (right).

When you align paragraph text to the baseline grid, the line spacing is adjusted automatically so that the lines of text sit on the baseline grid. When text is aligned to the baseline grid, the line spacing is controlled by the grid rather than by the text properties that have been previously set. For more information about line spacing, see "Adjust line and paragraph spacing" on page 700.

You can set one or more text frames to align to the baseline grid. When this option is enabled, the text in the text frame is aligned to the baseline grid when part or all of the text frame overlaps with the drawing page. If the text frame is moved completely outside the drawing page, the text is no longer aligned to the baseline grid.

If you align a text frame to the baseline grid and then link it to another frame, both frames are aligned to the baseline grid. If you align one of several already linked frames to the baseline grid, only the selected frame is aligned. For more information about linking text frames, see "Combine and link paragraph text frames" on page 668.

To align paragraph text to the baseline grid

1. Click **View** ▸ **Grid** ▸ **Baseline Grid**.
2. Select a text frame.
3. Click **Text** ▸ **Align to Baseline Grid**.

You can also right-click the text frame and choose **Align to Baseline Grid**.

You can align multiple selected frames at the same time.

Select text

Corel DESIGNER lets you select text to edit specific characters or modify it as an object. For example, you can select specific characters to change the font or select a text object, such as a text frame, so you can move, resize, or rotate it.

To select a text object

To	Do the following
Select artistic text	Using the **Pick** tool , click the artistic text.
Select a text frame	Using the **Pick** tool , click the text frame.

You can use the **Pick** tool to select multiple text objects. Hold down **Shift**, and click each text object.

To select text for editing

To	Do the following
Select specific characters of artistic or paragraph text for editing	Using the **Text** tool , drag across the text.
Select a text frame for editing	Using the **Text** tool , click the text frame.

Find, edit, and convert text

You can find text in a document and replace it automatically. You can also find and replace the properties of text objects. You can find special characters, such as an em dash or optional hyphen. You can edit text directly in the drawing window or in a dialog box.

Corel DESIGNER lets you convert artistic text to paragraph text if you require more formatting options, and paragraph text to artistic text if you'd like to apply special effects.

You can also convert both paragraph and artistic text to curves. By transforming characters into lines or curve objects, you can add, delete, or move the nodes of individual characters to alter their shape. For more information, see "Curve objects" on page 274.

When you convert text to curves, the appearance of the text is preserved, including font, style, character position and rotation, spacing, and any other text settings and effects. Any linked text objects are also converted to curves. If you convert paragraph text in a fixed-sized text frame to curves, any text that overflows the text frame is deleted. For information about fitting text to a text frame, see "Format text" on page 685.

To find text

1. Click **Edit** ▸ **Find and Replace**.
2. In the **Find and Replace** docker, choose **Find and Replace Text** from the list box at the top of the docker.
3. Type the text that you want to find in the **Find** box.
   If you want to find the exact case of the text that you specified, enable the **Match case** check box.
   If you want to find whole words only, enable the **Find whole words only** check box.
4. Click **Find Next**.

You can also find special characters by clicking the right arrowhead next to the **Find** box, choosing a special character, and clicking **Find Next**.

You can also expand the search range to find text on all document pages, a range of pages, or specific pages. Conversely, you can limit the search to only currently selected objects. For more information, see "To set the search range" on page 402.

To find and replace text

1. Click **Edit** ▸ **Find and Replace**.
2. In the **Find and Replace** docker, choose **Find and Replace Text** from the list box at the top of the docker.
3. Enable the **Replace** option.
4. Type the text that you want to find in the **Find** box.
   If you want to find the exact case of the text that you specified, enable the **Match case** check box.
   If you want to find only whole words, enable the **Find whole words only** check box.
5. Type the replacement text in the **Replace** box.
6. Click one of the following buttons:
   - **Find Next >** to scroll through occurrences of the text that is specified in the **Find** box
   - **Replace** — replaces the selected occurrence of the text that is specified in the **Find** box. If no occurrence is selected, **Replace** finds the next occurrence.
   - **Replace All** — replaces every occurrence of the text that is specified in the **Find** box

You can also expand the search range to find text on all document pages, a range of pages, or specific pages. Conversely, you can limit the search to only currently selected objects. For more information, see "To set the search range" on page 402.

To find and replace text properties

1. Click **Edit** ▸ **Find and Replace**.
2. In the **Find and Replace** docker, choose **Replace Objects** from the list box at the top of the docker.
3. Enable the **Text properties** option.
4. In the **Find** area, do any of following:
   - Enable the **Font** check box and choose the font to find.
   - Enable the **Weight** check box, and choose the text weight to find.
   - Enable the **Size** check box, and choose the text size to find.
5. In the **Replace** area, do any of following:
   - Enable the **Font** check box and choose a replacement font.
   - Enable the **Weight** check box, and choose a replacement text weight.
   - Enable the **Size** check box, and choose a replacement text size.
6. Click **Find**, and click any of the following:
   - **Find Next >** or **Find Previous <** to scroll through text objects that meet the search criteria.
   - **Find All** to select all text objects that meet the search criteria.
   - **Replace** to replace the properties of the selected text object.
   - **Replace All** to replace the color of all text objects that meet the search criteria.

You can also expand the search range to find text on all document pages, a range of pages, or specific pages. Conversely, you can limit the search to only currently selected objects. For more information, see "To set the search range" on page 402.

To edit text

1 Click the **Text** tool .

2 Perform a task from the following table.

To	Do the following
Edit artistic text	Click in the artistic text.
Edit paragraph text	Click in the text frame.

Text that has been converted to curves cannot be edited.

You can also edit text by clicking **Text** ▶ **Edit Text**, and making changes to the text in the **Edit Text** dialog box.

To convert text

To	Do the following
Convert paragraph text to artistic text	Using the **Pick** tool , select the text, and click **Text** ▶ **Convert to Artistic Text**.
Convert artistic text to paragraph text	Using the **Pick** tool , select the text, and click **Text** ▶ **Convert to Paragraph Text**.
Convert artistic or paragraph text to curves	Using the **Pick** tool , select the text, and click **Object** ▶ **Convert to Curves**.

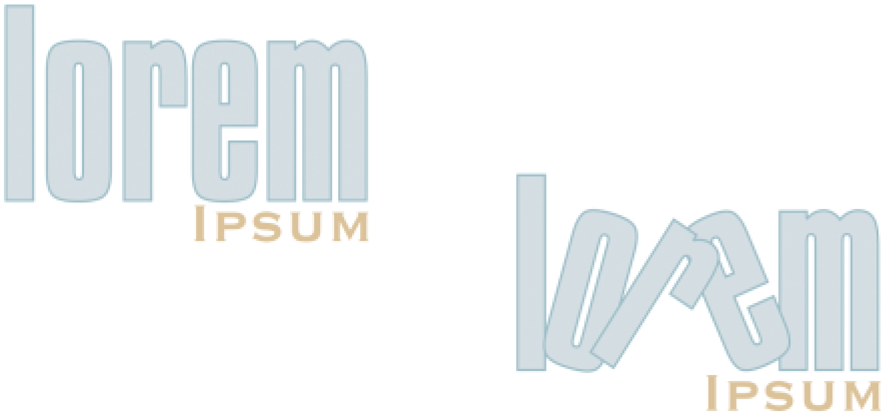
Paragraph text cannot be converted to artistic text when it's in a linked frame, has text overflow, or has special effects applied to it.

You can also convert text to curves by clicking the **Pick** tool , right-clicking the text, and clicking **Convert to Curves**.

Shift, rotate, mirror, and flip text

You can shift the characters of artistic and paragraph text vertically or horizontally or rotate them to create interesting effects.You can straighten characters into their original position, and you can return vertically shifted characters to the baseline. You can also mirror or flip artistic and paragraph text characters.

If you want to adjust the position of an entire text object that is fitted to a path, such as a circle or a freehand line, see "To adjust the position of text that is fitted to a path" on page 679.



Rotated characters

To shift or rotate a character

1 Using the **Text** tool, select the character or characters.

2 In the **Properties** docker, click the **Character** button to display the character-related options.

To display the **Properties** docker, click **Window** ▶ **Properties**.

3 Click the arrow button at the bottom of the **Character** area to display additional options.

4 Type a value in one of the following boxes:

- **Horizontal character offset** — A positive number moves characters to the right, and a negative number moves characters to the left.
- **Vertical character offset** — A positive number moves characters up, and a negative number moves characters down.
- **Character angle** — A positive number rotates characters counterclockwise, and a negative number rotates characters clockwise.

You can also use the **Shape** tool to shift or rotate characters. Select the character node or nodes, and then type values in the **Horizontal character offset** box, **Vertical character offset** box, or **Character angle** box on the property bar.

To straighten a shifted or rotated character

1 Using the **Text** tool, select one or more characters.

2 Click **Text** ▶ **Straighten text**.

To return a vertically shifted character to the baseline

1 In the toolbox, open the **Shape** tool flyout.

2 Click the **Shape** tool.

3. Select the text object, and select the node to the left of the shifted character.
4. Click **Text** ▸ **Align to Baseline**.

To mirror text

1. Using the **Pick** tool, select a text object.
2. Hold down **Ctrl**, and drag a selection handle to the opposite side of the object.

You can also mirror text fitted to a path. For more information, see "To mirror text that is fitted to a path" on page 679.

To flip text by dragging diagonally

1. Using the **Text** tool A, select the artistic text or the paragraph text frame.
2. Drag a middle selection handle across the text and past the corner handle on the opposite side.

Move text

Corel DESIGNER offers different methods for moving text. If you select text as an object, such as a block of artistic text or a text frame, you can move it to a new position, as you would any other object.

You can also move a selection of paragraph text between text frames or move artistic text between artistic text objects. Conversely, you can move paragraph text to an artistic text object, or artistic text to a paragraph text frame.

To move a text object

1. Click the **Pick** tool .
2. Drag the text object to a new position in the drawing window.

To move a text selection

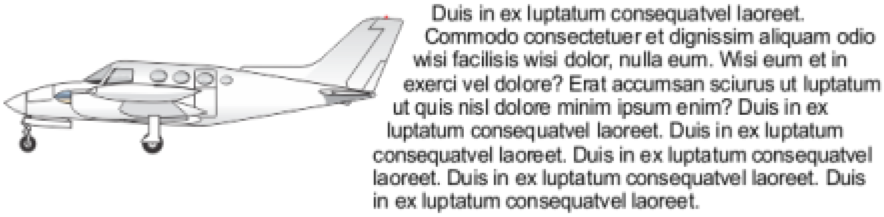
1. Click the **Text** tool A.
2. Select the text that you want to move.
3. Perform a task from the following table.

To	Do the following
Move text within the same text object	Drag the text to a new position within the text object. The text cursor appears to indicate the insertion point.
Move the text to another text object.	Drag the text to another text object. The text cursor appears to indicate the insertion point.
Move or copy selected text to a new text object	With the right mouse button, drag the text to a new position, release the mouse button, and click **Copy here** or **Move here**.

To	Do the following
Move an individual character freely in the drawing window	Click the **Shape** tool , select the text object, and drag a character's selection handle in the lower-left corner of the character.

Wrap text

You can change the shape of text by wrapping paragraph text around an object, artistic text, or a text frame. You can wrap text by using contour or square wrapping styles. The contour wrapping styles follow the curve of the object. The square wrapping styles follow the bounding box of the object. You can also adjust the amount of space between paragraph text and the object or text, and you can remove any previously applied wrapping style.



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Text wrapped around an object by using the contour wrapping style

To wrap paragraph text around an object, artistic text, or a text frame

1 Select the object or text around which you want to wrap text.

2 Click **Window** ▶ **Properties**.

3 In the **Properties** docker, click the **Summary** button .

4 Choose a wrapping style from the **Wrap paragraph text** list box.

If you want to change the amount of space between wrapped text and the object or text, change the value in the **Text wrap offset** box.

5 Click the **Text** tool , and drag over the object or text to create a paragraph text frame.

6 Type text in the text frame.

You can wrap existing paragraph text around a selected object by applying a wrapping style to the object and dragging the text frame over the object.

To remove a wrapping style

1 Select the wrapped text or the object it wraps.

2 Click **Window** ▶ **Properties**.

3 In the **Properties** docker, click the **Summary** button .

4 Choose **None** from the **Wrap text** list box.

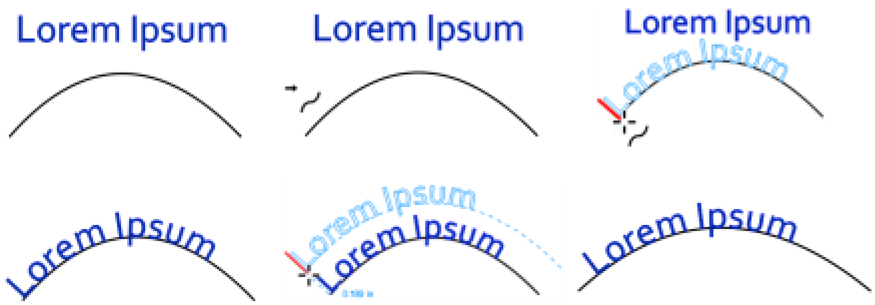
Fit text to a path

You can add artistic text along the path of an open object (for example, a line) or a closed object (for example, a square). You can also fit existing text to a path. Paragraph text in a text frame can be fitted to open paths only.

After you fit text to a path, you can adjust the text position relative to that path. For example, you can mirror the text horizontally, vertically, or both. Using tick spacing, you can specify an exact distance between the text and the path.

Corel DESIGNER treats text fitted to a path as one object; however, you can separate the text from the object if you no longer want it to be part of the path. When you separate text from a curved or closed path, the text retains the shape of the object to which it was fitted. You can also modify the text and path properties independently.

The text reverts to its original appearance when you straighten it.



Text and curve as separate objects (upper left), choosing a path with the Fit Text to Path pointer (upper middle), aligning text while fitting it to path (upper right), text fitted to path (lower left), interactive feedback about offset distance (lower middle), and text and curve stretched horizontally by 200% (lower right)

When text fitted to a path is brought into Focus mode, the text object and the path are brought into focus together. Once in Focus mode, you can select and edit the text and the path separately. For more information about Focus mode, see “Edit objects in Focus mode” on page 370.

To add text along a path

1 Using the **Pick** tool , select a path.

2 Click **Text** ▶ **Fit Text to Path**.

The text cursor is inserted on the path. If the path is open, the text cursor is inserted at the beginning of the path. If the path is closed, the text cursor is inserted at the center of the path.

3 Type along the path.

Text cannot be added to the path of another text object.

You can also fit text to a path by clicking the **Text** tool and pointing to a path. When the pointer changes to the **Fit Text to Path** pointer , click where you want the text to begin, and type.

To fit text to a path

1 Using the **Pick** tool , select a text object.

2 Click **Text** ▶ **Fit Text to Path**.

The pointer changes to the **Fit Text to Path** pointer. By moving the pointer over the path, you can preview where the text will be fitted.

3 Click a path.

If the text is fitted to a closed path, the text is centered along the path. If the text is fitted to an open path, the text flows from the point of insertion.

Artistic text can be fitted to open or closed paths. Paragraph text can be fitted to open paths only.

Text cannot be fitted to the path of another text object.

To adjust the position of text that is fitted to a path

1 Using the **Pick** tool, select the text that is fitted to a path.

2 Choose a setting from any of the following list boxes on the property bar:

- **Text orientation** — specifies how the text bends to follow the path
- **Distance from path** — distance between the text and the path
- **Offset** — horizontal position of the text along the path

You can also

Use tick spacing to increase the distance between the path and the text in specified increments	Select the text. On the property bar, click **Tick snapping**, enable the **Tick snapping on** option, and type a value in the **Tick spacing** box. When you move the text from the path, it moves in the increment you specified in the **Tick spacing** box. When you move the text, the distance from the path is displayed below the original text.
Change the horizontal position of fitted text	Using the **Shape** tool, select the text, and drag the character nodes that you want to reposition.
Move fitted text along or off the path	Using the **Pick** tool, drag the red glyph that appears next to the text. When you drag the glyph along the path, a preview of the text is displayed. When you drag the glyph off the path, the distance between the text preview and the path is displayed.

To mirror text that is fitted to a path

1 Using the **Pick** tool, click the text that is fitted to a path.

2 On the property bar, click one of the following buttons:

- **Mirror text horizontally** — flips the text characters from left to right
- **Mirror text vertically** — flips the text characters upside down

You can apply a 180-degree rotation to text that is fitted to a path by clicking both the **Mirror text horizontally** and the **Mirror text vertically** buttons.

To separate text from a path

1. Using the **Pick** tool ➤, select the path and the fitted text.
2. Click **Object** ▸ **Break Text Apart**.

To straighten text

1. Using the **Pick** tool ➤, select the path and the fitted text.
2. Click **Object** ▸ **Break Text Apart**.
3. Using the **Pick** tool, select the text.
4. Click **Text** ▸ **Straighten Text**.

Special characters, symbols, and glyphs

Using the **Glyphs** docker, you can find and insert special characters, symbols, and glyphs (variations of individual characters or character combinations) of OpenType fonts.

Filtering

All characters, symbols, and glyphs included in a font are displayed by default, but you can filter character subsets to display only the characters you want. For example, you can display only currency symbols or numbers, or you can display only Cyrillic characters and symbols.

Characters included in a font are organized in the following categories:

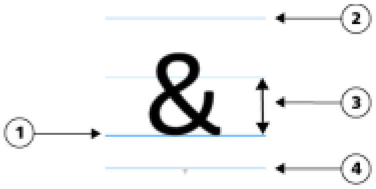
- **Common** — includes arrows, currency, mathematical symbols, numbers, punctuation marks, and separators as well as CJK symbols and punctuation marks (used in Asian scripts)
- **Scripts** — includes the scripts that the selected font supports, such as Latin, Greek, Cyrillic, Hiragana and Katakana, Han, Arabic, or Hebrew scripts
- **OpenType** — includes the OpenType features provided by the selected font such as standard ligatures, discretionary ligatures, fraction, alternate annotation forms, and more. For more information about OpenType features, see “OpenType features” on page 693.

OpenType fonts

The **Glyphs** docker is ideal for viewing and applying the OpenType features provided by OpenType fonts. The default view shows a list of characters in which the glyphs for individual characters appear grouped. Alternatively, you can display a longer list that shows available glyphs at a glance.

Viewing character position

Each selected character appears against a set of blue lines that let you preview its position in relation to the text baseline.



1) Text baseline *3) Font x-height*

2) Ascender line *4) Descender line*

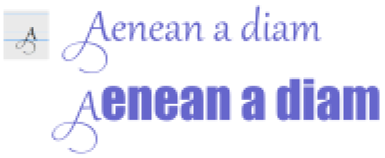
Most recently used special characters

You can use the list of most recently used special characters to copy characters that you use often. The list retains the font attributes of most recently used characters and any OpenType features that were applied. You can manage the list by removing characters that you no longer need.

Glyphs without Unicode numbers

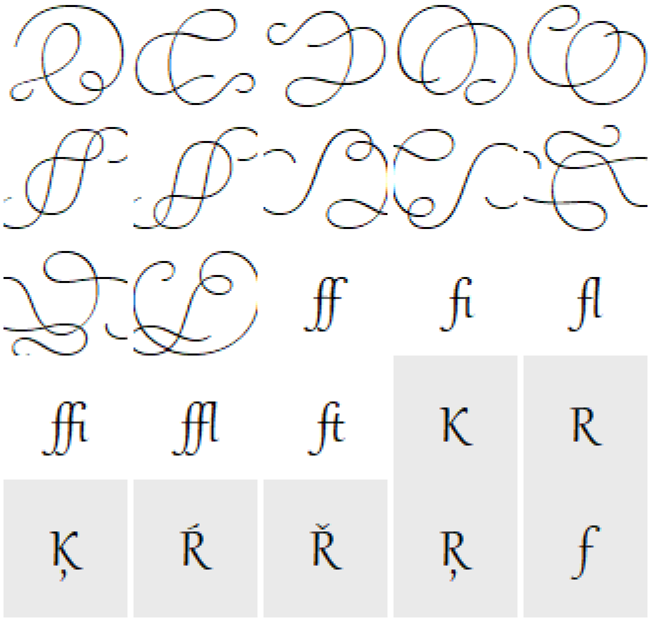
Glyphs that have no Unicode mapping can be accessed only in specific circumstances and with specific sets of OpenType features. Such glyphs cannot be inserted by using keystrokes, but you can still add them to your document from the **Glyphs** docker.

Glyphs without Unicode numbers are inserted as glyphs not characters; therefore, you cannot change their font. For example, if you change the font of text that contains a glyph without Unicode mapping from Gabriola to Impact, the glyph will remain a Gabriola glyph as shown in the following example.



Left: A glyph without a Unicode number. Top: Text that starts with this glyph. Bottom: The font is changed, but the glyph remains the same.

It is easy to tell glyphs without Unicode mapping apart from other glyphs because they are displayed against a gray background in the **Glyphs** docker.



To add a special character, symbol, or glyph

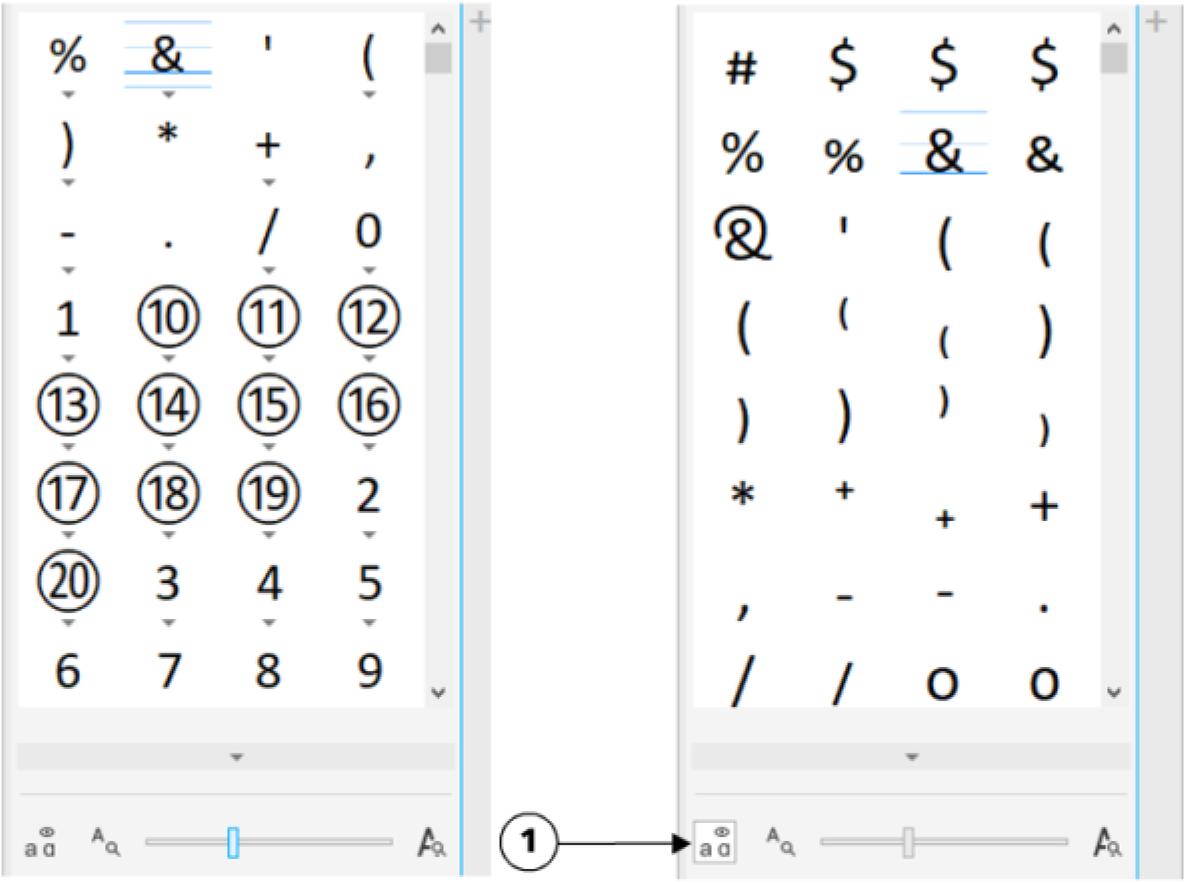
1. Using the **Text** tool A, click where you want to add the special character.
2. Click **Text** ▸ **Glyphs**.
3. In the **Glyphs** docker, choose a font from the **Font list** box.
4. Double-click a character in the **Character and glyph** list.
   If you cannot find the character you want, open the **Character filter** list box, and enable the **Entire font** check box.

To filter special characters, symbols, and glyphs

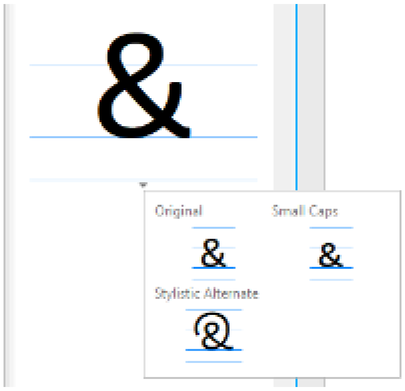
1. Click **Text** ▸ **Glyphs**.
2. In the **Glyphs** docker, choose a font from the **Font list** box.
3. Open the **Character filter** list box, and enable the check boxes for the character subsets that you want to display.
4. Click **Close**.

To view glyphs of OpenType features

1. Click **Text** ▸ **Glyphs**.
2. In the **Glyphs** docker, choose an OpenType font from the **Font list** box.
3. Open the **Character filter** list box, and in the **OpenType** area, enable any of the check boxes for the available OpenType features.
4. Do one of the following:
   - To display a list that includes grouped glyphs, make sure that the **Show all glyphs** button aɑ does not appear pressed. To view all glyphs in a group, click a character, and then click the OpenType feature indicator. Click a glyph to display it in the **Character and glyph** list.
   - To display a list that includes all available glyphs, click the **Show all glyphs** button aɑ.



Left: The OpenType feature indicators below individual characters show that more glyphs are available.
Right: When the Show all glyphs button (1) is pressed, you can see available glyphs at a glance.



Viewing grouped glyphs

The **Show all glyphs** button is not available for fonts that do not support OpenType features.

Some glyphs provided by OpenType features vary depending on the context in which they appear and cannot be shown in the **Glyphs** docker. You can view and insert such glyphs in the document window by using the onscreen OpenType feature indicator. For more information, see "To enable the onscreen OpenType feature indicator" on page 697.

To use the list of most recently used special characters

1 Click **Text** ▶ **Glyphs**.

2 In the list of most recently used special characters (glyphs), perform a task from the following table.

To	Do the following
View the font and OpenType attributes of a character	Point to the character.
Copy a character from the list	Right-click the character, and click **Copy**.
Remove characters from the list	Right-click a character, and click **Remove** or **Remove all**.

Embed graphics

You can embed a graphic object or bitmap in text. The graphic object or bitmap is treated as a text character. As a result, you can apply formatting options according to the type of text in which you embed the graphic object. You can also remove an embedded object from text, after which the object returns to its original state.

To embed a graphic object in text

1 Select a graphic object.

2 Click **Edit**, and click one of the following:
   - **Cut**
   - **Copy**

3 Using the **Text** tool A, click where you want to embed the graphic object.

4 Click **Edit** ▶ **Paste**.

To remove an embedded object from text

1. Using the **Text** tool A, select an embedded object.
2. Click **Edit** ▸ **Cut**.
3. Click the **Pick** tool, and click outside the text object.
4. Click **Edit** ▸ **Paste**.

Legacy text

If a document contains text and was created in a previous version of Corel DESIGNER, such as Corel DESIGNER X5, you must update the legacy text before you can use new text features such as OpenType options and aligning text with the baseline grid. For more information, see "OpenType features" on page 693 and "Align text to the baseline grid" on page 670.

To update legacy text

1. Open the document with legacy text.

   An **Update** toolbar appears at the top of the drawing window.
2. Click **Update**.

   To undo the update, click **Undo** on the **Update** toolbar. However, once you make changes to the updated text, this option is no longer available.

When legacy text is updated, its flow and layout may change.

You can also update legacy text by clicking the **Update** button in the **Character area** of the **Properties** docker.

Corel
DESIGNER™ 2026

Format text

The Corel DESIGNER application lets you use text to create documents or annotate drawings.

This section contains the following topics:

- "Choose typefaces and fonts" (page 685)
- "Format characters" (page 687)
- "Change text color" (page 689)
- "Kern a range of characters" (page 691)
- "Change text case and capitalization" (page 691)
- "OpenType features" (page 693)
- "Variable fonts" (page 697)
- "Adjust character and word spacing" (page 699)
- "Adjust line and paragraph spacing" (page 700)
- "Create bulleted and numbered lists" (page 702)
- "Drop caps" (page 706)
- "Change character position and angle" (page 707)
- "Align text" (page 708)
- "Add tabs and indents" (page 710)
- "Text styles" (page 711)
- "Hyphenate text" (page 711)
- "Formatting codes" (page 713)
- "Nonprinting characters" (page 714)

Choose typefaces and fonts

Text is an important element in the design and layout of documents. In Corel DESIGNER, you can choose the typeface that is best suited to your project. You can specify the font size and style. In addition, you can use an OpenType font to achieve a unique and distinctive style. For more information, see "OpenType features" on page 693. The default unit of measure for text is points; however, you can change the unit of measure for the active drawing and all subsequent drawings. For information about previewing fonts, see "View fonts" on page 727.

Fonts vs. typefaces

"Font" and "typeface" are two typography terms that are often used interchangeably, but they do not have the same meaning. A font is a collection of characters that includes letters, numbers, and symbols of one variation of a typeface, such as bold or italic. A typeface, which is also known as a font family, is made up of several fonts that share similar design characteristics. In other words, a font is the mechanism that allows you to render the characters onscreen or in print, whereas the typeface, which embodies the style and visual distinctiveness of the characters, refers to the design and style of the type.

The following table lists a few examples of typefaces and fonts.

Typeface (Font family)	**Font**
Helvetica	Helvetica Bold-Italic
Times New Roman	Normal
Verdana	Verdana Bold-Italic

Choosing a typeface

Typefaces come in different shapes and sizes and have unique characteristics and expressive qualities. Choosing the right typeface is an important design consideration because it can set the tone of the project. Moreover, it can help, or hinder, effective communication. For example, if you design a poster with a typeface that is difficult to read, or sets the wrong tone, your message may not effectively reach your intended audience.

Here are a few basic tips for choosing the right typeface:
- Choose a typeface that best suits the tone of your design.
- Choose a typeface that is appropriate for the final output of your design (e.g. web or print).
- Use less typefaces in your document. The general rule is not to exceed three or four typefaces in a document.
- Make sure the typeface characters are easy to read and recognize.
- Choose a typeface that is appropriate for the age of your target audience.
- Make sure the typeface of headings stands out and looks good when displayed at larger sizes.
- Make sure the typeface of body text enhances readability.
- Choose a typeface that supports multiple languages if you’re working on multilingual documents.

To change the font

1 Using the **Text** tool A, select a character or a block of text.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

2 In the **Properties** docker, click the **Character** button A to display the character-related options.

3 In the **Character** area of the **Properties** docker, perform one or more tasks from the following table.

To	**Do the following**
Choose a typeface	Choose a typeface from the **Font** list box. For information about finding fonts more easily, see “Filter fonts” on page 728 and “Search for fonts” on page 730.
Set font size	Type a value in the **Font size** box.
Change the font style	Choose a style from the **Font style** list box.

You can also change the font and font size from the property bar.

You can also change the font style of selected text by clicking the **Bold** button, **Italic** button, or **Underline** button on the property bar.

To resize text

1 Using the **Text** tool, select a character or a block of text.

2 On the property bar, choose a size from the **Font size** list box.

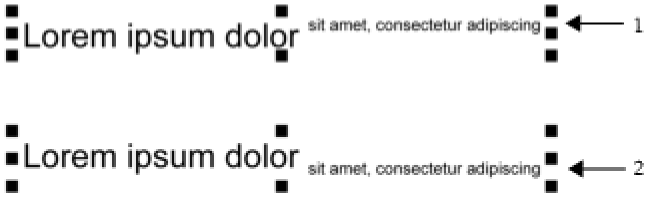
You can also

Resize artistic text using the **Pick** tool	Click the **Pick** tool, and drag one of the corner handles.
Resize paragraph text using the **Pick** tool	Click the **Pick** tool, press **Alt**, and then drag one of the corner handles.
Increase the size of text	Press **Num Lock** to activate the number pad on your keyboard, and use the **Text** tool to select the text. Then, hold down **Ctrl**, and press **8** on the number pad.
Decrease the size of text	Using the **Text** tool, select the text. Then, hold down **Ctrl**, and press **2** on the number pad.
Set an increment for resizing text	Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**. In the left pane of the dialog box that appears, click **Text**, and type a value in the **Keyboard text increment** box on the **Display** page.
Change the default unit of measure	Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**. In the left pane of the dialog box that appears, click **Text**, and choose a unit from the **Default text units** list box on the **Display** page.

You can also resize the text from the **Character** area of the **Properties** docker, by choosing a size from the **Font size** list box.

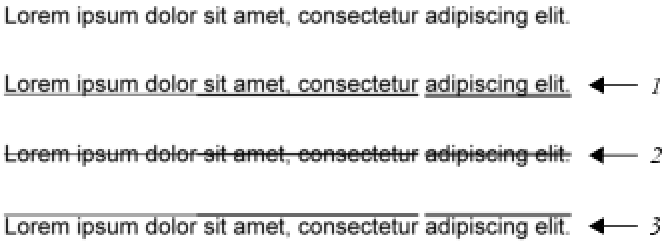
Format characters

You can change the position and appearance of characters by displaying them as subscript or superscript, which is useful in drawings with scientific notations. If you select an OpenType font that supports subscript and superscript, you can apply the OpenType feature. However, if you select a font, including an OpenType font, that does not support subscript and superscript, you can apply a synthesized version of the character, which Corel DESIGNER produces by altering the characteristics of the default font character. For more information, see “OpenType features” on page 693.


Lorem ipsum dolor sit amet, consectetur adipiscing
1
Lorem ipsum dolor sit amet, consectetur adipiscing
2

Artistic text with superscript (1) and subscript (2) applied

You can also add underlines, strikethrough lines, and overlines to selected characters.


Lorem ipsum dolor sit amet, consectetur adipiscing elit.
Lorem ipsum dolor sit amet, consectetur adipiscing elit.
1
Lorem ipsum dolor sit amet, consectetur adipiscing elit.
2
Lorem ipsum dolor sit amet, consectetur adipiscing elit.
3

Artist text with underline (1), strikethrough (2), and overline (3) applied to the text using both single and double line styles.

If you want to reuse the formatting of selected text, you can use styles or copy the text attributes and apply them to another text selection. For more information, see "Styles and style sets" on page 761 and "Copy object properties, transformations, and effects" on page 376.

In addition, you can change the text color and add a background color to paragraph text frames, the bounding box of artistic text, or selected text characters.

To insert superscript or subscript text

1 Using the **Text** tool, select a character or a block of text.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

2 In the **Properties** docker, click the **Character** button to display the character-related options, and click the arrow for more options.

3 In the **Character** area of the **Properties** docker, click the **Position** button, and choose one of the following options.

- **None** — turns off all the features in the list
- **Superscript (auto)** — applies the OpenType feature if the font supports it, or applies a synthesized version if the font does not support superscript
- **Subscript (auto)** — applies the OpenType feature if the font supports it, or applies a synthesized version if the font does not support subscript
- **Superscript (synthesized)** — applies a synthesized version of the superscript feature, which looks the same as in previous versions of Corel DESIGNER
- **Subscript (synthesized)** — applies a synthesized version of the subscript feature, which looks the same as in previous versions of Corel DESIGNER

Some OpenType fonts may appear to support features that are unsupported. For example, Superscript and Subscript options may appear available, but are not. If you apply one of these OpenType fonts, Corel DESIGNER cannot provide a synthesized version of Superscript and Subscript.

To underline, overline, or strikethrough text

1 Using the **Text** tool A, select a character or a block of text.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

2 In the **Properties** docker, click the **Character** button A to display the character-related options.

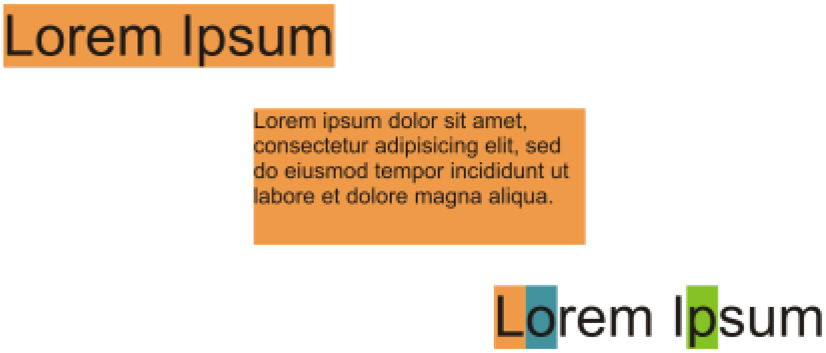
3 In the **Character** area of the **Properties** docker, click the arrow button ▼ located at the bottom of **Character** area to display the additional character options.

4 Perform one or more tasks from the following table.

To	Do the following
Underline text	Click the **Underline** button U and choose a style from the list box.
Apply a line through the selected text	Choose a style from the **Character strikethrough** list box.
Apply a line above the selected text.	Choose a style from the **Character overline** list box.

Change text color

You can quickly change both the fill and outline color of text. You can change the fill, outline, and background color of text. You can change the color of individual characters, a block of text, or all characters in a text object.



Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Left to right: Background color is applied to artistic text, paragraph text, and selected characters

To quickly change the color of a text object

1 Using the **Pick** tool, click a text object to select it.

2 Perform a task from the following table.

To	Do the following
To fill characters in a text object with one color	Click any color swatch on the default color palette or drag a color swatch to the text object.
To apply an outline color to all characters in a text object	Right-click any color swatch on the default color palette or drag a color swatch to the edge of a character in the text object.

To change the color of a text selection

1 Using the **Text** tool A, select a character or a block of text.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

2 In the **Properties** docker, click the **Character** button A to display the character-related options.

3 In the **Character** area of the **Properties** docker, perform one or more tasks from the following table.

To	Do the following
Choose a fill	In the text color area, choose a fill type from the **Fill type** list box, open the **Fill** picker, and then click a color or a fill.
Modify fill settings	In the text color area, click the **Fill settings** button •••, and modify the settings in the dialog box.
Choose a background fill	In the text background color area, choose a fill type from the **Background fill type** list box, open the **Fill** picker, and then click a color or a fill.
Modify background fill settings	In the text background color area, click the **Fill settings** button •••, and modify the settings in the dialog box.
Choose an outline width	In the text outline color area, click the **Outline width** list box, and choose an option from the list.
Choose an outline color	In the text outline color area, click the **Outline color** picker, and click a color.
Modify line outline settings	In the text outline color area, click the **Outline settings** button •••, and modify the settings in the **Outline pen** dialog box.

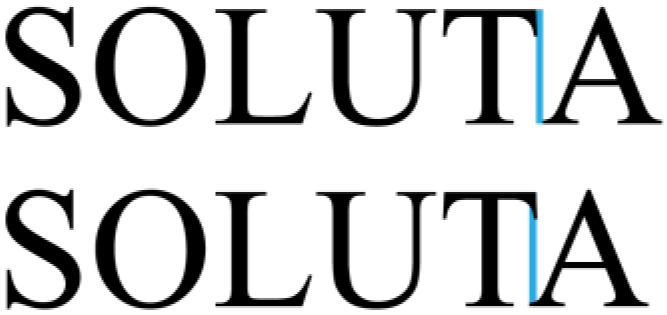
To add a background color to text

To	Do the following
Add a background color to paragraph or artistic text	Using the **Pick** tool, select the text. Open the **Background** color picker on the property bar, and pick a color.
Add a background color to specific characters	Using the **Text** tool, select the characters. Open the **Character background** color picker on the property bar, and pick a color.

You can also add a background color to text by using the **Background color** controls in the **Character** area of the **Properties** docker. To access the **Properties** docker, click **Window** ▸ **Properties**.

Kern a range of characters

You can kern pairs of selected characters. Kerning refers to the repositioning of two characters to balance the optical space between them. For example, kerning is often used to decrease the space in character pairs such as AW, WA, VA, or TA. Such character pairs are known as “kerning pairs.” Kerning increases readability and makes letters appear balanced and proportional, especially at larger font sizes.



Decreasing the kerning between two characters

To kern text

1 Using the **Text** tool, select the characters that you want to kern. The selected characters appear highlighted.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

2 In the **Properties** docker, click the **Character** button to display the character-related options.

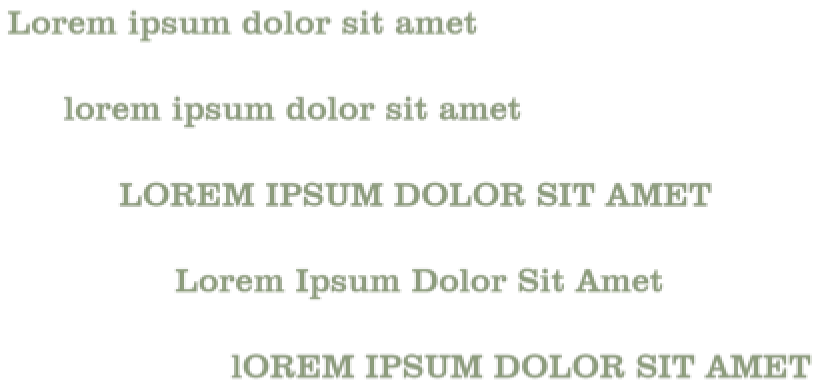
3 In the **Character** area of the **Properties** docker, type a value in the **Range kerning** box.

Negative values decrease the spacing between characters; positive values increase the spacing between characters.

Change text case and capitalization

You can control the case of words, sentences, or paragraphs of selected text. For example, you can apply title case to selected text to capitalize the initial letter of every word. This is a useful formatting technique for headings, such as book or chapter titles.

You can automatically convert text to lowercase or uppercase without deleting or retyping letters. For example, you can quickly make a label or header in your document stand out by converting it to all caps (uppercase).


Lorem ipsum dolor sit amet

lorem ipsum dolor sit amet

LOREM IPSUM DOLOR SIT AMET

Lorem Ipsum Dolor Sit Amet

lOREM IPSUM DOLOR SIT AMET

(From top to bottom) The following text case options are applied to an artistic text object: Sentence case, lowercase, UPPERCASE, Title case, and tOGGLE case.

Corel DESIGNER lets you change the capitalization of artistic and paragraph text. For example, you can apply small caps to acronyms so they visually blend with the text. If you apply default capitalization, the text stands out too much and impacts the readability. In the following example, the acronym “A.M.” is shown with both the default uppercase and small caps applied.

Default uppercase	Small caps
The class begins at 9:00 A.M. in room 132.	The class begins at 9:00 a.m. in room 132.

With uppercase text, you can adjust the spacing between capital characters to improve readability provided the font supports capital spacing.

To change the text case

1 Using the **Pick** tool, click a text object to select it.

2 Click **Text** ▶ **Change Case**.

3 In the **Change Case** dialog box, enable one of the following options:

- **Sentence case** — capitalizes the first letter in the first word in artistic text or the first letter in the first word in each sentence in paragraph text
- **lowercase** — substitutes uppercase characters with lowercase equivalents
- **UPPERCASE** — substitutes lowercase characters with uppercase equivalents
- **Title case** — capitalizes the first letter in each word
- **tOGGLE case** — reverses the case of all characters, making lowercase characters uppercase and uppercase characters lowercase

To change the capitalization of characters

1 Using the **Text** tool, select a character or a block of text.

If the **Properties** docker is not open, click **Window** ▶ **Properties**.

2 In the **Properties** docker, click the **Character** button to display the character-related options.

3 In the **Character** area of the **Properties** docker, click the **Caps** button, and click one of the following options:

- **None** — turns off all of the features in the list
- **All Caps** — substitutes lowercase characters with upper case equivalents
- **Titling Caps** — applies the OpenType version of the feature if the font supports it
- **Small Caps (auto)** — applies the OpenType version of the feature if the font supports it

- **All Small Caps** — substitutes characters with a scaled-down version of the upper case characters
- **Small Caps from Caps** — applies the OpenType version of the feature if the font supports it
- **Small Caps (synthesized)** — applies a synthesized version of **Small caps**, which appears the same as in previous versions of Corel DESIGNER

If the font supports capital spacing, you can click the **Capital spacing** button A to increase the spacing between capital characters and improve readability.

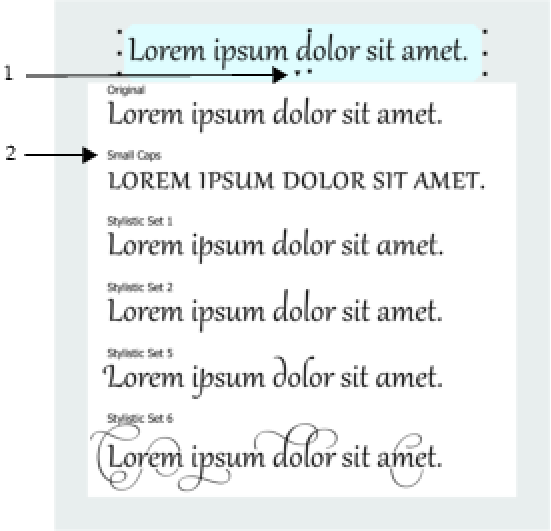
If you choose a non-OpenType font that supports Caps styles, Corel DESIGNER provides a synthesized version of the Small caps and All small caps styles.

Some OpenType fonts may appear to support features that are unsupported.

OpenType features

Corel DESIGNER supports OpenType fonts so you can take advantage of their advanced typographic features. OpenType features allow you to choose an alternate appearance for an individual character (also referred to as a glyph) or a sequence of characters. For example, you can choose alternate glyphs for numbers, fractions, or ligature sets.

You can access OpenType commands and options in the Character area of the **Properties** docker. You can also let Corel DESIGNER prompt you which OpenType features you can apply by enabling the Interactive OpenType option. When you select text, an indicator arrow appears below the text if an OpenType feature is available. You can click the indicator to access a list of the most popular available OpenType features.


1
2
Lorem ipsum dolor sit amet.
Original
Lorem ipsum dolor sit amet.
Small Caps
LOREM IPSUM DOLOR SIT AMET.
Stylistic Set 1
Lorem ipsum dolor sit amet.
Stylistic Set 2
Lorem ipsum dolor sit amet.
Stylistic Set 5
Lorem ipsum dolor sit amet.
Stylistic Set 6
Lorem ipsum dolor sit amet.

Clicking the Interactive OpenType indicator arrow (1) expands a list of the most popular OpenType features that are available for the selected text.

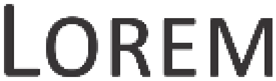
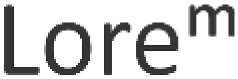
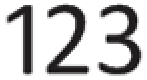
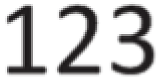
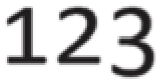
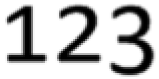
The OpenType font specification was created jointly by Adobe and Microsoft. Based on Unicode, OpenType fonts extend the capabilities of older font technologies. The most notable advantages of OpenType are:

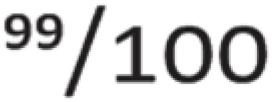
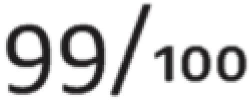
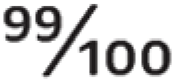
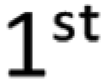
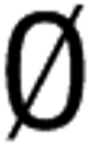
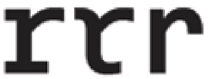
- cross-platform support (Windows and macOS)
- extended character sets that offer better language support and advanced typographic features
- coexistence with Type 1 (PostScript) and TrueType fonts
- support for a larger glyph limit (64k)

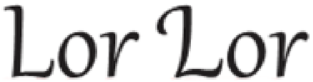
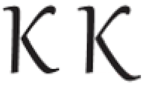
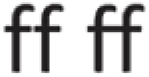
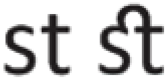
OpenType features

The following table describes the OpenType features that you can apply in Corel DESIGNER provided that the feature is included in the font.

In addition, Corel DESIGNER also provides synthesized versions of some Caps and Position OpenType features. For example, if a font does not support a feature, such as Small Caps, Corel DESIGNER produces its own version of the glyph by scaling the font.

OpenType feature	Description	Example
Caps	Changes the case of text, which is useful for inserting titles and acronyms	 Small caps
Position	Displays characters as superscript or subscript, which is useful for inserting footnotes or mathematical symbols. If you select an OpenType font that does not support subscript and superscript, or a non-OpenType font, you can apply a synthesized glyph.	 Superscript
Number styles	Includes features for controlling the appearance of numbers	See examples below
Number styles — Proportional lining	Displays numbers of varying width, which is best suited for inserting numbers in body text. However, the numbers have a fixed height, which generally matches the height of capital letters.	
Number styles — Tabular lining	Displays numbers of equal width, spacing, and height, which is useful for aligning text and displaying text in a table	
Number styles — Proportional Oldstyle	Displays numbers of varying width and height. The style is best suited for blending numbers with mixed text case.	
Number styles — Tabular Oldstyle	Displays numbers of equal width, but varying height	
Fraction	Displays numbers separated by a slash as fractions. The number of available fractions vary from font to font. Apply this feature only to the numbers that you want to display as a fraction.	See examples below

OpenType feature	Description	Example
Fraction — Numerator	Displays a numerator, such as 456/, as a fraction glyph. This is useful for displaying a non-standard fraction, such as 456/789, as a fraction. Use the Numerator feature in conjunction with the Denominator feature to display non-standard fractions as fractions.	
Fraction — Denominator	Displays a denominator, such as /789, as a fraction glyph. This is useful for displaying a non-standard fraction, such as 456/789, as a fraction. Use the Denominator feature in conjunction with the Numerator feature to display non-standard fractions as fractions.	
Fraction — Fraction	Displays standard fractions as fraction glyphs	
Fraction — Alternative fraction	Displays a fraction by using a horizontal dividing line instead of a slant or slash	Not available
Ordinals	Displays ordinals by using a number and a suffix in superscript. For example, you can display “first” as 1^{st} or ”second” as 2^{nd}. Apply this feature only to the text that you want to display as an ordinal.	
Slashed zero	Displays zeros with a diagonal slash, which makes them easy to distinguish from the letter O. This feature is useful for displaying numbers in financial reports.	
Ornaments	Substitutes a character with an ornament that was created by the font designer to match the font’s motif	Not available
Stylistic alternates	Applies an alternate design to characters	

OpenType feature	Description	Example
Stylistic sets	Applies an alternate design to a text selection	
Swash Variants	Inserts calligraphic-type decorative characters	
Contextual alternates	Lets you fine-tune text by applying an alternate design to a single character, or a sequence of characters, based on its surrounding characters. For example, you can apply this feature to script-based text so that it flows more naturally.	Not available
Case-sensitive forms	Shifts the position of punctuation marks so they align with capitalized text or lining numbers	Not available
Standard Ligatures	Replaces a letter pair (or a sequence of letters) with one glyph, which is called a ligature. Many OpenType fonts include standard ligatures for fi, fl, ff, ffi, and ffl. Their purpose is to improve text readability.	
Discretionary Ligatures	Replaces a non-standard letter combination with a ligature. Discretionary ligatures designed to be decorative and are not supported by the majority of OpenType fonts.	
Contextual ligatures	Inserts a glyph that best suits the surrounding characters. Contextual ligatures are designed to increase readability by improving the joining behavior between the characters of a ligature.	Not available
Historical ligatures	Substitutes a letter pair, or a letter sequence, with a ligature that is based on historical usages. Historical ligatures are designed to be ornamental and are not supported by the majority of OpenType fonts. The most commonly-used historical ligatures are the letter s combined with another character, such as sh si sl ss, and st.	Not available

OpenType feature	**Description**	**Example**
Historical forms	Substitutes modern characters with characters that were commonly used in historical documents. Historical forms are useful for recreating historical text.	Not available

To apply an OpenType feature to text

1 Using the **Text** tool A, a single character or a sequence of characters.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

2 In the **Properties** docker, click the **Character** button A to display the character-related options.

3 In the **Character** area of the **Properties** docker, click an OpenType feature button, and, if applicable, choose a feature from the list.

Some OpenType fonts may appear to support features that are not supported.

To enable the onscreen OpenType feature indicator

- Click the **Text** tool A, and then click the **Interactive OpenType** button O on the property bar.

  If an OpenType feature is available for the selected text, an arrow ▼ appears below the text.

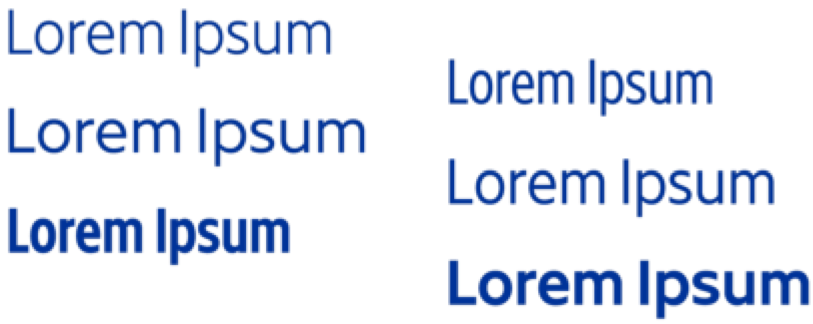
You can also

View a list of the most popular OpenType features onscreen	Click the down arrow ▼ below the text in the document window.
Apply an OpenType feature to a text selection	In the OpenType feature list, click a feature.

Variable fonts

Corel DESIGNER supports variable OpenType fonts. A variable font can include an entire font family in a single font file, giving you access to an array of weights, widths, and styles.

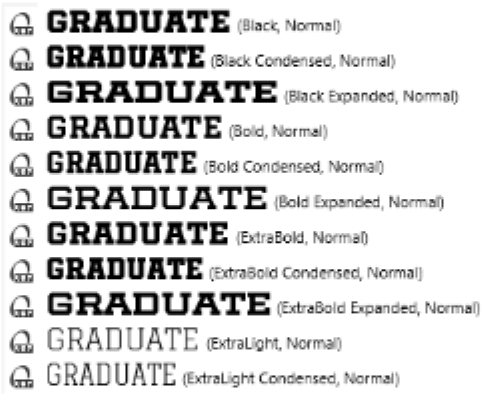
A property of a variable font that varies is known as an axis of variation. You can change a variable font along one or more axes of variation such as width, weight, and slant; or along custom axes specified by the font designer. The named design variations along an axis are known as instances. Named instances are similar to presets. For example, the Gingham variable font changes along two axes: weight and width. This font has several named instances featuring different weights and widths such as Light, Light Condensed Regular, Bold, Condensed Bold, Condensed Light, Condensed Regular, Wide Bold, and more. On the weight axis, Light and Bold are at the opposite ends of the axis; on the width axis, Condensed and Wide are at the opposite ends.



This illustration shows several instances of the Gingham variable font.

To achieve a wider range of style variations, you can adjust the available properties (axes) of a variable font instance. If you want to save a style variation for later use, you can save it to a text or paragraph style. For more information about saving object properties to a style, see "To create a style from an object" on page 763.

Variable fonts are identified by an icon . To find variable fonts quickly, you can use a filter. For more information, see "To filter fonts" on page 729.



GRADUATE (Black, Normal)
GRADUATE (Black Condensed, Normal)
GRADUATE (Black Expanded, Normal)
GRADUATE (Bold, Normal)
GRADUATE (Bold Condensed, Normal)
GRADUATE (Bold Expanded, Normal)
GRADUATE (ExtraBold, Normal)
GRADUATE (ExtraBold Condensed, Normal)
GRADUATE (ExtraBold Expanded, Normal)
GRADUATE (ExtraLight, Normal)
GRADUATE (ExtraLight Condensed, Normal)

Variable fonts can be identified by their icon.

To preserve the appearance of text formatted in a variable font on different devices and to edit it as a curve object, you can convert it to curves. For more information, see "Find, edit, and convert text" on page 672.

Variable fonts are OpenType version 1.8 fonts that use OpenType Font Variations mechanisms.

You can use variable fonts to format text for optimum readability. For example, you can format headings of different size in different weights, or data-dense text in narrow widths.

When used on web pages, variable fonts can often help reduce the size of font data, thus decreasing the page load times.

The continuous range of style variations can also help with responsive design.

To adjust variable font properties

1. With the **Text** tool , select a character or a block of text that uses a variable font.
2. Click the **Variable fonts** button on the property bar, and adjust any available font properties.

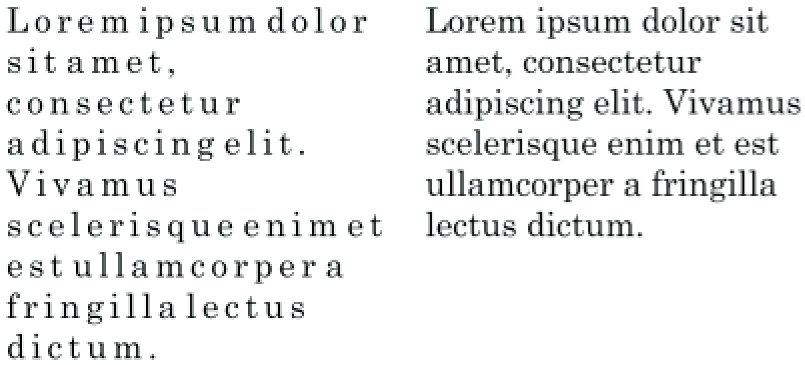
You can also access the **Variable fonts** button from the **Properties** docker and the **Text** docker.

Adjust character and word spacing

You can improve text readability by adjusting the character and word spacing. When letters or words are too close together, or too far apart, they become difficult to read. Corel DESIGNER offers you different tools for controlling text spacing.

Character spacing

You can change the spacing between characters (also known as "letter spacing") in a block of text. For example, fully justifying a block of text may insert too much space between characters, which creates a visual imbalance. To improve readability, you can decrease the character spacing.



Lorem ipsum dolor
sit amet,
consectetur
adipiscing elit.
Vivamus
scelerisque enim et
est ullamcorper a
fringilla lectus
dictum.

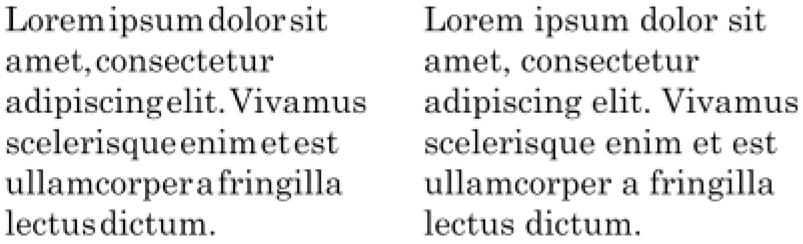
Lorem ipsum dolor sit
amet, consectetur
adipiscing elit. Vivamus
scelerisque enim et est
ullamcorper a fringilla
lectus dictum.

Increased character spacing (left) makes it difficult to read the text. Decreased character spacing (right) improves readability.

If you want to change the spacing between several characters, you need to adjust the kerning. For more information, see "Kern a range of characters" on page 691.

Word spacing

You can also adjust the spacing between words.



Lorem ipsum dolor sit
amet, consectetur
adipiscing elit. Vivamus
scelerisque enim et est
ullamcorper a fringilla
lectus dictum.

Lorem ipsum dolor sit
amet, consectetur
adipiscing elit. Vivamus
scelerisque enim et est
ullamcorper a fringilla
lectus dictum.

Decreased word spacing makes it difficult to discern the individual words in a paragraph (left). Increased word spacing (right) makes easier to read the paragraph.

To adjust character spacing

1 Do one of the following:
    - Using the **Text** tool, position the cursor in a block of text.
    - Using the **Pick** tool, click an artistic text object or a text frame.

    If the **Properties** docker is not open, click **Window** ▶ **Properties**.

2 In the **Properties** docker, click the **Paragraph** button to display the paragraph-related options.

3 In the **Paragraph** area of the **Properties** docker, type a value in the **Character spacing** box.
If you don’t see the **Character spacing** box, click the arrow to display more paragraph-related options.

Values for adjusting spacing represent a percentage of the space character. The **Character** values range from -100 to 2000 percent. All other values range from 0 to 2000 percent.

You can also change the character spacing proportionally by clicking the **Shape** tool , selecting the text object, and dragging the **Interactive horizontal spacing** arrow in the lower-right corner of the text object.

You can increase the character spacing in uppercase text by using capital spacing. For more information, see “To change the capitalization of characters” on page 692.

To adjust word spacing

1 Do one of the following:
- Using the **Text** tool , position the cursor in a block of text.
- Using the **Pick** tool , click an artistic text object or a text frame.

If the **Properties** docker is not open, click **Window** ▶ **Properties**.

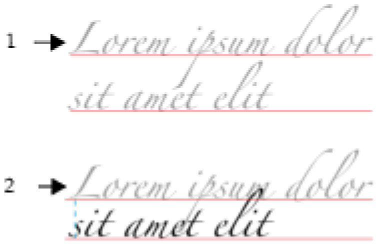
2 In the **Properties** docker, click the **Paragraph** button to display the paragraph-related options.

3 In the **Paragraph** area of the **Properties** docker, type a value in the **Word spacing** box.
If you don’t see the **Word spacing** box, click the arrow to display more paragraph-related options.

You can also change the word spacing proportionally by clicking the **Shape** tool , holding down **Shift**, selecting the text object, and dragging the **Interactive horizontal spacing** arrow in the lower-right corner of the text object.

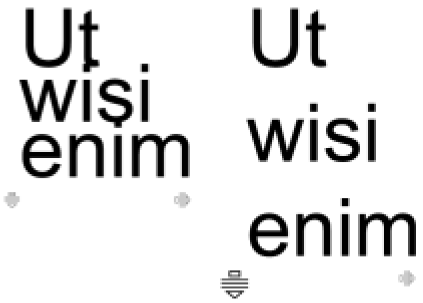
Adjust line and paragraph spacing

You can change the spacing between lines of text, which is also known as “leading” or “interline spacing.”



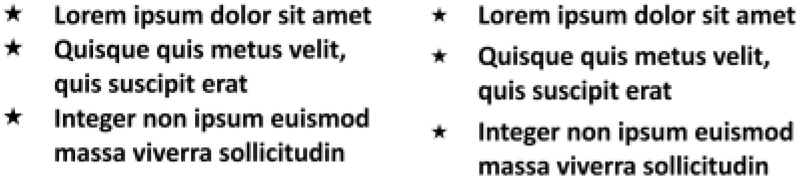
Well-balanced line spacing (1) can improve the readability of text. Insufficient line spacing can reduce readability by causing letters to overlap (2).

In Corel DESIGNER, you can also adjust line spacing of a text object by using the **Shape** tool.



Adjusting line spacing proportionally by using the Shape tool

You can change the spacing between paragraphs, which is useful for copyfitting text. If a paragraph is positioned at the top or bottom of a frame, the spacing does not apply to the space between the paragraph text and the frame.



★ Lorem ipsum dolor sit amet
★ Quisque quis metus velit, quis suscipit erat
★ Integer non ipsum euismod massa viverra sollicitudin

★ Lorem ipsum dolor sit amet
★ Quisque quis metus velit, quis suscipit erat
★ Integer non ipsum euismod massa viverra sollicitudin

The spacing in between the lines in the bulleted list (left) was increased by adjusting the before and after paragraph spacing (right).

To adjust interline spacing

1 Using the **Text** tool, select the paragraph text.

If the **Properties** docker is not open, click **Window** ▶ **Properties**.

2 In the **Properties** docker, click the **Paragraph** button to display the paragraph-related options.

3 In the **Paragraph** area of the **Properties** docker, choose one of the following units of measurement from the **Vertical spacing units** list box:

- **% of Char height** — lets you use a percentage value that is relative to the character height
- **Points** — lets you use points
- **% of Pt.size** — lets you use a percentage value that is relative to the character point size

4 Type a value in the **Line spacing** box.

You can also change the spacing between lines proportionally by clicking the **Shape** tool, selecting the text object, and dragging the **Interactive vertical spacing** arrow in the lower-left corner of the text object.

To adjust the spacing between paragraphs

1 Using the **Text** tool, select the paragraph text.

If the **Properties** docker is not open, click **Window** ▶ **Properties**.

2 In the **Properties** docker, click the **Paragraph** button to display the paragraph-related options.

3 In the **Paragraph** area of the **Properties** docker, choose a unit of measurement for line spacing from the **Vertical spacing units** list box.

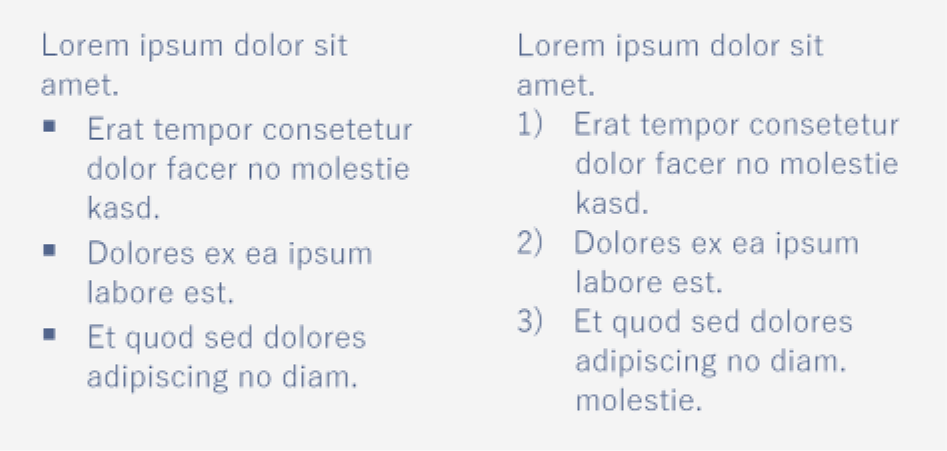
4 Type a value in one of the following boxes:

- **Before paragraph spacing** — lets you specify the amount of space to insert above the paragraph text
- **After paragraph spacing** — lets you specify the amount of space to insert below the paragraph text

You can also use this procedure to adjust the spacing between items in a bulleted list.

Create bulleted and numbered lists

You can use bulleted and numbered lists to format paragraph text, and you can create lists inside lists (multilevel lists).



Lorem ipsum dolor sit amet.

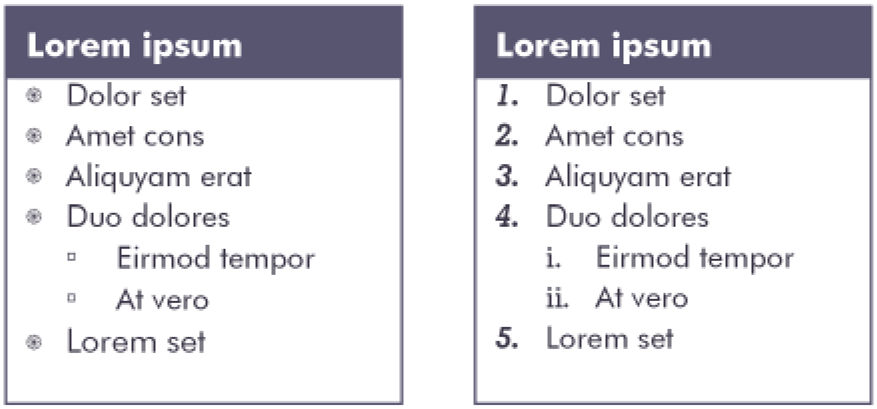
▪ Erat tempor consetetur dolor facer no molestie kasd.
▪ Dolores ex ea ipsum labore est.
▪ Et quod sed dolores adipiscing no diam.

Lorem ipsum dolor sit amet.

1) Erat tempor consetetur dolor facer no molestie kasd.
2) Dolores ex ea ipsum labore est.
3) Et quod sed dolores adipiscing no diam. molestie.

Three paragraphs were converted into a bulleted list (left) and a numbered list (right).

In addition, you can customize lists, and you can customize one or more levels in multilevel lists. Corel DESIGNER lets you edit bullets and numbers by changing their size, position, and distance from the text and text frame. By default, the first level in lists inherits the font properties of the paragraph text. However, you can change the font of bullets and numbers, and you can choose from a wide array of glyphs to use as bullets. To customize the number formatting, you can choose from numerous preset styles, and you can specify a suffix and a prefix for the numbers.



Lorem ipsum

- Dolor set
- Amet cons
- Aliquyam erat
- Duo dolores
  - Eirmod tempor
  - At vero
- Lorem set

Lorem ipsum

1. Dolor set
2. Amet cons
3. Aliquyam erat
4. Duo dolores
   i. Eirmod tempor
   ii. At vero
5. Lorem set

A customized bulleted list (left) and numbered list (right)

To reuse custom lists, you can save them as a paragraph style. You can remove the bulleted-list and numbered-list formatting at any time.

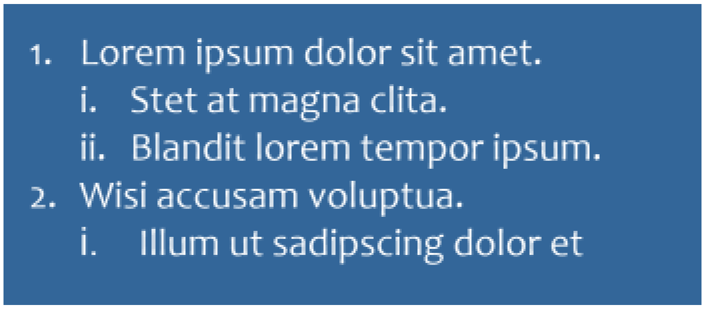
You can also change the spacing between items in a list. For more information, see “To adjust interline spacing” on page 701.

To create a bulleted or numbered list

1 Using the **Text** tool, drag across the paragraph text that you want to format as a bulleted or numbered list.

2 Click one of the following buttons on the property bar:
- **Bulleted list**
- **Numbered list**

You can also

Create a multilevel list	To indent a list item, click the item with the **Text** tool, and click the **Increase indent** button on the property bar. To decrease the indentation of a list item, click the **Decrease indent** button. To change the indentation of multiple list items simultaneously, drag across them with the **Text** tool, and click an indent button.  1. Lorem ipsum dolor sit amet. i. Stet at magna clita. ii. Blandit lorem tempor ipsum. 2. Wisi accusam voluptua. i. Illum ut sadipscing dolor et *A multilevel numbered list*
Change the color of a bullet or number in a list	Select the bullet or number with the **Text** tool, and click a color on the color palette.

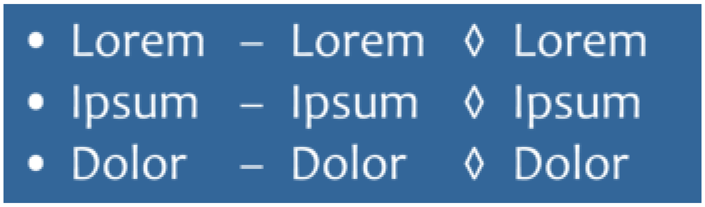
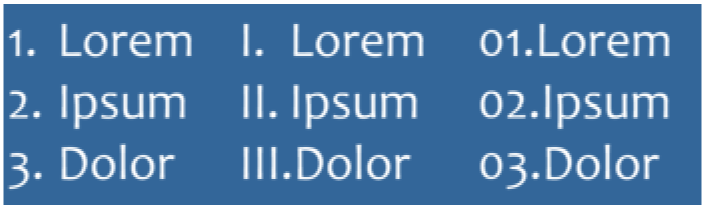
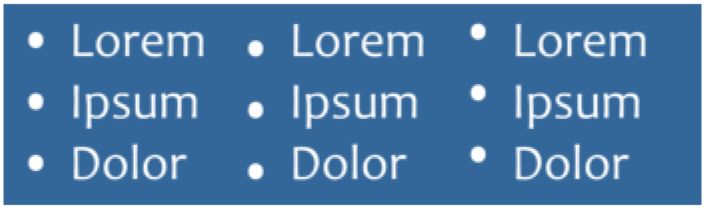
You can also start a bulleted or numbered list from scratch by creating a paragraph text frame and clicking the **Bulleted list** or **Numbered list** button on the property bar.

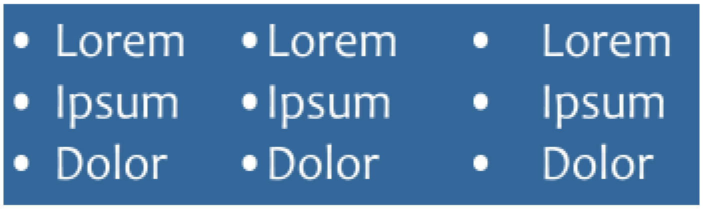
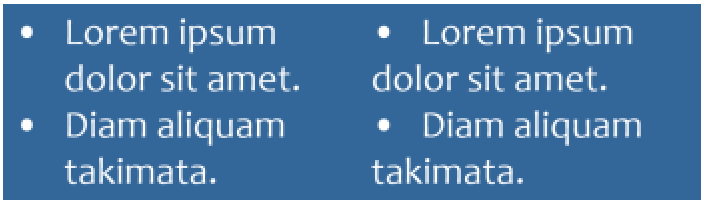
To customize a bulleted or numbered list

1 Using the **Text** tool, select the bulleted or numbered list you want to customize.

2 Click **Text** ▸ **Bullets and Numbering**.
The **Level** box in the **Bullets and Numbering** dialog box shows the list level you are about to edit. The top-most level of a list is 1. To customize two or more list levels at the same time, hold down **Ctrl**, and click the levels in the **Level** box to select them.

3 Perform a task from the following table.

To	Do the following
Choose a font for the bullets or numbers	Disable the **Use paragraph font** check box, and choose a font from the **Font** list box.
Choose the glyph to be used as a bullet	Open the **Glyph** picker, and click a glyph.  • Lorem – Lorem ◊ Lorem • Ipsum – Ipsum ◊ Ipsum • Dolor – Dolor ◊ Dolor
Choose the number formatting	Choose a preset numbering style from the **Style** list. To add a character before the number, type a prefix in the **Prefix** box. To add a character after the number, type a prefix in the **Suffix** box.  1. Lorem I. Lorem 01.Lorem 2. Ipsum II. Ipsum 02.Ipsum 3. Dolor III.Dolor 03.Dolor *Examples of number styles. A prefix and a suffix were added to the numbers of the third list.*
Set the bullet or number size	Specify a value in the **Size** box. **Note:** This control is not available when the **Use paragraph font** check box is enabled. In this case, the bullet or number matches the font and size of the paragraph text.
Adjust the bullet or number position in relation to the text baseline	Specify a value in the **Baseline shift** box.  • Lorem • Lorem • Lorem • Ipsum • Ipsum • Ipsum • Dolor • Dolor • Dolor *Baseline shift values in points from left to right: 0, -3, 3*
Set the distance between the bullet or number and the text	Specify a value in the **Glyph to list text** box.

To	Do the following
	 Lorem Ipsum Dolor Lorem Ipsum Dolor Lorem Ipsum Dolor *Changing the distance between the bullets and the list text*
Align all lines in a list item to the first line	Enable the **Align lines in a list item** check box.  Lorem ipsum dolor sit amet. Diam aliquam takimata. Lorem ipsum dolor sit amet. Diam aliquam takimata. *Left: The Align lines in a list item check box is enabled. Right: The same check box is disabled.*
Set the distance between the bullets or numbers and the text frame	Specify a value in the **Text frame to list** box, which is located in the upper-right corner of the dialog box.
Preview the list in the drawing window	Make sure the **Preview** check box is enabled.
Switch the list type	Enable the **Bullets** or **Numbers** option.

Bullets or numbers are inserted at the beginning of each new line that is preceded by a return.

You can also create a custom list from paragraph text that has not been formatted as a list yet. Select the paragraph text, enable the **List** check box in the **Bullets and Numbering** dialog box, and then enable the **Bullets** or **Numbers** option. Perform any of the steps from the preceding table.

You can adjust the spacing in between bullets by increasing or decreasing the space before and after a paragraph. For more information, see "To adjust the spacing between paragraphs" on page 701.

To save a list as a paragraph style

1 Using the **Text** tool, drag across an item in a bulleted or numbered list to select it.

2 Right-click, and click **Object Styles** ▶ **New Style From** ▶ **Paragraph**.

3 In the dialog box that appears, type a style name in the **New Style Name** box.

To remove bulleted-list or numbered-list formatting

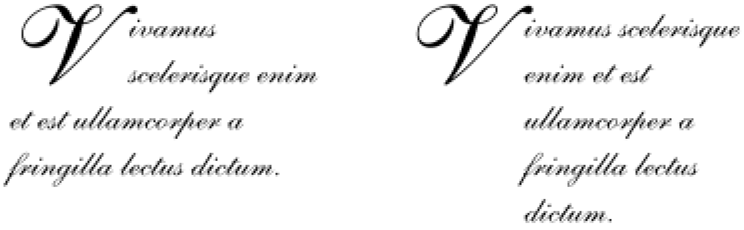
1 Using the **Text** tool , drag across a bulleted or numbered list to select it.

2 Click one of the following buttons on the property bar:

- Bulleted list
- Numbered list

Drop caps

Applying drop caps, also known as initial caps, to paragraphs enlarges the initial letter and insets it into the body of text. You can customize a drop cap by changing different settings. For example, you can change the distance between the drop cap and the body of text, or specify the number of lines of text that you want to appear next to the drop cap. You can remove the drop cap at any point without deleting the letter.


Vivamus scelerisque enim et est ullamcorper a fringilla lectus dictum.
Vivamus scelerisque enim et est ullamcorper a fringilla lectus dictum.

You can add a drop cap (left) or a hanging indent drop cap (right).

You can preview a drop cap before you add it to a drawing. The changes you make are temporarily applied to the text in the drawing window, so you can see how the drop cap will look when you add it.

To add a drop cap

1. Using the **Text** tool, select the paragraph text.

   If the **Properties** docker is not open, click **Window** ▶ **Properties**.
2. In the **Properties** docker, click the **Paragraph** button to display the paragraph-related options.
3. In the **Paragraph** area of the **Properties** docker, click the **Options** button, and choose **Drop Cap**.
4. In the **Drop Cap** dialog box, enable the **Use drop cap** check box, and then perform a task from the following table.

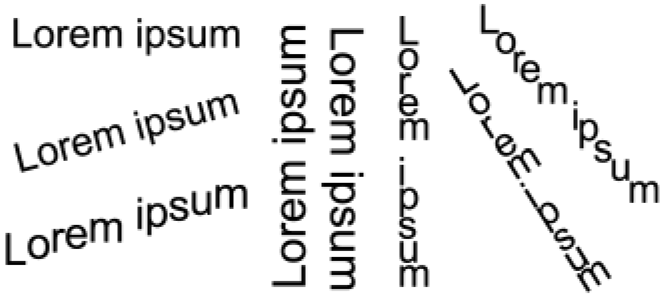
To	Do
Specify the number of lines next to a drop cap	In the **Appearance** area, type a value in the **Number of lines dropped** box.
Set the distance between the drop cap and the body of text	In the **Appearance** area, type a value in the **Space after drop cap** box. This sets the space to the right of the drop cap.
Preview a drop cap	Enable the **Preview** check box.
Offset the drop cap from the body of text	Enable the **Use hanging indent style for drop cap** check box.

To	Do
Remove drop caps	Disable the **Use drop cap** check box, or click the **Drop cap** button ••• in the **Paragraph** area of **Properties** docker.

Change character position and angle

You can modify the appearance of text by shifting the characters vertically or horizontally, which changes the position of the selected characters relative to the surrounding characters.

You can also rotate characters by specifying an angle of rotation.



Examples of rotating text

To shift a character

1 Using the **Text** tool A, select a character or a block of text.

If the **Properties** docker is not open, click **Window** ▶ **Properties**.

2 In the **Properties** docker, click the **Character** button A to display the character-related options.

3 In the **Character** area of the **Properties** docker, click the arrow button ▼ located at the bottom of **Character** area to display additional options.

4 Perform one or more tasks from the following table.

To	Do the following
Shift characters horizontally	Type a value in the **Horizontal character offset** box.
Shift characters vertically	Type a value in the **Vertical character offset** box.

To rotate a character

1 Using the **Text** tool A, select a character or a block of text.

If the **Properties** docker is not open, click **Window** ▶ **Properties**.

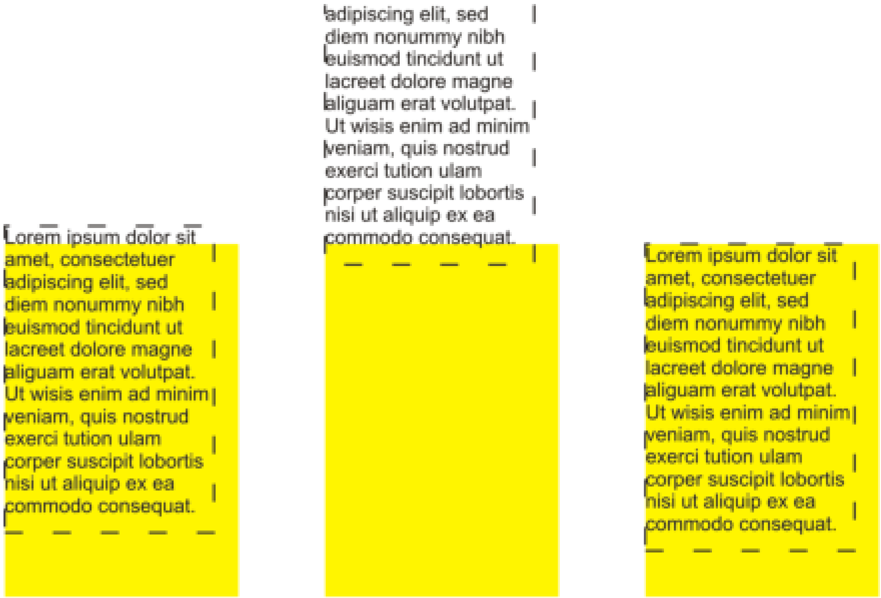
2 In the **Properties** docker, click the **Character** button A to display the character-related options.

3 In the **Character** area of the **Properties** docker, click the arrow button ▼ located at the bottom of **Character** area to display additional options.

4 Type a value in the **Character angle** box.

Align text

Corel DESIGNER lets you align text in various ways. You can align paragraph text horizontally and vertically in relation to its text frame. You can align paragraph text with the baseline grid. For more information, see "Align text to the baseline grid" on page 670. You can also align text to a selected object.


Lorem ipsum dolor sit
amet, consectetuer
adipiscing elit, sed
diem nonummy nibh
euismod tincidunt ut
lacreet dolore magne
aliguam erat volutpat.
Ut wisis enim ad minim
veniam, quis nostrud
exerci tution ulam
corper suscipit lobortis
nisi ut aliquip ex ea
commodo consequat.
adipiscing elit, sed
diem nonummy nibh
euismod tincidunt ut
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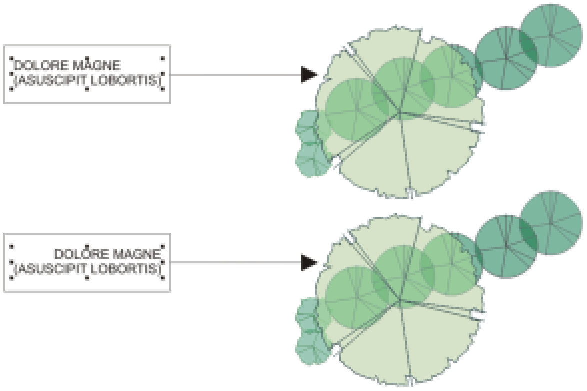
commodo consequat.

You can align a text object with other objects by using the baseline of the first line, the baseline of the last line, or the edge of the text frame.

Artistic text can be aligned horizontally, but not vertically. When you align artistic text, the entire text object is aligned in relation to the bounding box. If characters have not been shifted horizontally, applying no alignment produces the same result as applying left alignment.


DOLORE MAGNE
(ASUSCIPIT LOBORTIS)
DOLORE MAGNE
(ASUSCIPIT LOBORTIS)

Artistic text is aligned within the bounding box, which is indicated by eight selection handles (black squares). The text at the top is left-aligned; the text at the bottom is right-aligned.

To align text horizontally

1 Do one of the following:

- Using the **Text** tool, select the text that you want to align.
- Using the **Pick** tool, click an artistic text object or a text frame whose content you want to align.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

2 In the **Properties** docker, click the **Paragraph** button to display the paragraph-related options.

3 In the **Paragraph** area of the **Properties** docker, click one of the following buttons:

- **No horizontal alignment** — applies the default alignment setting
- **Align left** — aligns text with the left side of the text frame or the bounding box of artistic text
- **Center** — centers text within the text frame
- **Align right** — aligns text with the right side of the text frame and the bounding box of artistic text
- **Full justify** — aligns text, with the exception of the last line, with the left and right sides of the text frame
- **Force justify** — aligns text, including the last line, with the left and right sides of the text frame

You can also align text horizontally by clicking the **Horizontal alignment** button on the property bar and choosing an alignment style from the list box. The property bar displays an icon that corresponds to the current alignment style.

You can align multiple paragraphs in a text frame by selecting them with the **Text** tool and choosing an alignment style.

To align paragraph text vertically

1 Using the **Pick** tool , click a text frame.

If the **Properties** docker is not open, click **Window** ▸ **Properties**.

2 In the **Properties** docker, click the **Frame** button to display the frame-related options.

3 In the **Frame** area of the **Properties** docker, choose an alignment option from the **Vertical** alignment list box.

You can also align text vertically by clicking the **Vertical alignment** button on the property bar and choosing an alignment style from the list box. The property bar displays the alignment icon that corresponds to the current alignment style.

To align text with an object

1 Using the **Pick** tool , hold down **Shift,** click the text object, and then click the object.

2 Click **Object** ▸ **Align and Distribute** ▸ **Align and Distribute**.

3 In the **Text** area, click one of the following buttons:

- **First line baseline** — uses the baseline of the first line of text to align the objects
- **Last line baseline** — uses the baseline of the last line of text to align the objects
- **Bounding box** — aligns text with its bounding box

4 In the **Align objects to** area, click the **Active objects** button .

5 In the **Align** area, click one of the following buttons to use an object edge or center for aligning.

- **Align left** — to align the left edges of objects
- **Align center horizontally** — to align object centers along a vertical axis
- **Align right** — to align the right edges of objects
- **Align top** — to align the top edges of objects
- **Align center vertically** — to align object centers along a horizontal axis

- **Align bottom** — to align the bottom edges of objects

To align objects from their outlines, click the **Outline** button .

If you select the text objects one at a time, the last object selected is the reference point for aligning the other objects. If you marquee select the objects before you align them, the object that is positioned in the upper-left corner of the selection is used.

Add tabs and indents

You can modify existing tab stops by changing their alignment. You can also add trailing leader characters, so that dots, or other characters, automatically precede the tab stops. In addition, you can add new tab stops and remove existing tab stops.

Indenting changes the space between a text frame and the text that it contains. You can add and remove indents without deleting or retyping text. You can indent an entire paragraph, the first line of a paragraph, or all lines of a paragraph except the first line (a hanging indent). You can also indent from the right side of the text frame.

To modify a tab stop

1. Click **Window** ▸ **Properties**.
2. In the **Properties** docker, click the **Paragraph** button to display the paragraph-related options.
3. In the **Paragraph** area of the **Properties** docker, click the arrow button ▼ located at the bottom of **Paragraph** area to display additional options.
4. Click the **Tab settings** button.
5. In the **Tab Settings** dialog box, perform a task from the following table.

To	Do the following
Change the alignment of tab stops	Click the cell in the **Alignment** column, and choose an alignment option from the list box.
Set tab stops with trailing leader characters	Click the cell in the **Leaders** column, and choose **On** from the list box.
Delete a tab stop	Click the cell, and click **Remove**.
Change the default leader character	Click **Leader Options**, open the **Character** picker, and click a character.
Change the default leader spacing	Click **Leader Options**, and type a value in the **Spacing** box.

You can also add, move, or delete tab stops on the horizontal ruler at the top of the drawing window. Click to add a tab stop, drag a tab marker to move it, and drag a tab marker off the ruler to delete it. For information about rulers, see "Rulers" on page 803.

To add a tab stop

1 Using the **Text** tool A, select the paragraph text.

2 Click **Window** ▸ **Properties**.

3 In the **Properties** docker, click the **Paragraph** button ≣ to display the paragraph-related options.

4 In the **Paragraph** area of the **Properties** docker, click the arrow button ▼ located at the bottom of **Paragraph** area to display additional options.

5 Click the **Tab settings** button ••• .

6 Click **Add**.

7 Click the new cell in the **Tabs** column, and type a value.

To indent paragraph text

1 Using the **Text** tool A, select the paragraph text.

2 Click **Window** ▸ **Properties**.

3 In the **Properties** docker, click the **Paragraph** button ≣ to display the paragraph-related options.

4 In the **Paragraph** area of the **Properties** docker, type values in the following boxes:
   - **First line indent** — indents the first line of text relative to the left side of the frame
   - **Left line indent** — creates a hanging indent relative to the left side of the text frame; all lines, except the first line, are indented
   - **Right line indent** — indents the text relative to the right side of the frame

You can remove indents by typing **0** in the **First line indent**, **Left line indent**, and **Right line indent** boxes.

You can indent an entire paragraph by typing the same value in both the **First line indent** and the **Left line indent** boxes.

Text styles

Corel DESIGNER provides advanced style capabilities that allow you to format document text with speed, ease, and consistency. A style is a collection of formatting attributes defining object properties, such as artistic and paragraph text properties. For example, to define a character style, you can specify font type, font style and size, text color and background color, character position, caps, and more. You can create styles and style sets for text. You can also change the default text style, so that the same properties are applied to all new artistic or paragraph text. For example, you can change the font type and size, or change the text to bold or italic. For more information, see “Styles and style sets” on page 761.

Hyphenate text

Hyphenation can be used to break a word if the entire word does not fit at the end of a line. You can hyphenate automatically by using a preset hyphenation definition in combination with your own hyphenation settings. You can set the minimum number of characters before and after a hyphen. You can also specify the number of characters in the “hot zone,” which is the area at the end of a line where hyphenation can occur.

You can insert an optional hyphen in a word to produce a specific word break at the end of a line. You can also create custom definitions that specify the location of optional hyphens in specific words whenever you type, paste, or import the words in the application.

To hyphenate paragraph text automatically

1 Using the **Text** tool A, select the text frame or paragraph text.

If the **Properties** docker is not open, click **Window** ▶ **Properties**.

2 In the **Properties** docker, click the **Paragraph** button ≣ to display the paragraph-related options.

3 In the **Paragraph** area of the **Properties** docker, click the **Options** button ⚙, and choose **Hyphenation settings**.

4 In the **Hyphenation** dialog box, enable the **Automatically hyphenate paragraph text** check box.

5 To modify the hyphenation settings, perform one or more tasks from the following table.

To	Do the following
Hyphenate capitalized words	Enable the **Break capitalized words** check box.
Hyphenate words that contain all uppercase letters	Enable the **Break words using ALL CAPS** check box.
Set a minimum word length for automatic hyphenation	In the **Hyphenation criteria** area, type a value in the **Minimum word length** box. This value represents the minimum number of characters that hyphenated words must contain.
Set the minimum number of characters to precede a hyphen	In the **Hyphenation criteria** area, type a value in the **Minimum characters before** box.
Set the minimum number of characters to follow a hyphen	In the **Hyphenation criteria** area, type a value in the **Minimum characters after** box.
Set the "hot zone"	In the **Hyphenation criteria** area, type a value in the **Distance from right margin** box. This value represents the number of characters in the hot zone. A word that does not fit within this zone is hyphenated or moved to the next line.

Hyphenation can be used for any languages that have corresponding writing tools installed with the application. For more information about language modules, see "Work with languages" on page 740.

If you do not see any hyphenated words in the paragraph after applying hyphenation, you may need to modify the hyphenation settings.

To insert an optional hyphen

1 Using the **Text** tool A, click in a word where you want to place an optional hyphen.

2 Click **Text** ▶ **Insert Formatting Code** ▶ **Optional Hyphen**.

You can insert an optional hyphen by pressing **Ctrl + -**.

To create a custom definition for optional hyphenation

1. Click **Text** ▸ **Insert Formatting Code** ▸ **Custom Optional Hyphens**.
2. In the **Word** box, type the word for which you want to create the hyphenation definition.
   When you type in the **Word** box, the same text is entered in the **Hyphenated word** box.
3. In the **Hyphenated Word** box, click where you want the optional hyphen inserted, and press the **Hyphen** key (-).
4. Click **Add Definition**.

You can also

Create a custom hyphen definition for a specific language keyboard	Enable the **Show all languages** check box, and choose a language option from the **Language** list box.
Automatically insert custom optional hyphens when typing	Enable the **When typing** check box.
Automatically insert custom optional hyphens when typing, pasting, or importing text	Enable the **When pasting and importing text** check box.
Delete a custom optional hyphen definition	Click **Remove Definition**.

The custom hyphenation definition is defined only for the language specified in the **Language** list box. You can choose another language without affecting your keyboard.

You can create a custom optional hyphen definition by selecting a word in the document. The word appears in the **Word** box of the **Custom optional hyphens** dialog box. After you insert the optional hyphen in the **Hyphenated word** box, you can apply it by clicking **Apply to Selection**.

You can find and replace optional hyphens. For more information, see “To find text” on page 672 and “To find and replace text” on page 673.

Formatting codes

You can insert formatting codes, such as em dashes and nonbreaking spaces. In some programs, formatting codes are also known as “symbols.” The following table lists the available formatting codes and their corresponding keyboard shortcuts.

Formatting code	Keyboard shortcut
Em space	**Ctrl + Shift + M**
En space	**Ctrl + Shift + N**

Formatting code	Keyboard shortcut
1/4 em space	**Ctrl + Alt + Space**
Nonbreaking space	**Ctrl + Shift + Space**
Tab	**Tab**
Column break or text-frame break	**Ctrl + Enter**
Em dash	**Alt + _**
En dash	**Alt + -**
Nonbreaking hyphen	**Ctrl + Shift + -**
Optional hyphen	**Ctrl + -**

All shortcut keys for formatting codes are customizable. For information about customizing these shortcut keys, see the **Text** commands category in “To assign a keyboard shortcut to a command” on page 1017.

You can find and replace formatting codes. For more information, see “To find text” on page 672 and “To find and replace text” on page 673.

To insert a formatting code

1 Using the **Text** tool A, click to place the cursor where you want to insert a character or space.

2 Click **Text** ▶ **Insert Formatting Code**, and choose a formatting code from the menu.

The **Insert Formatting Code** menu is unavailable when the **Text** tool is not active.

You can insert a character not listed in the **Insert Formatting Code** menu by clicking **Text** ▶ **Glyphs** and clicking the character in the **Glyphs** docker.

Nonprinting characters

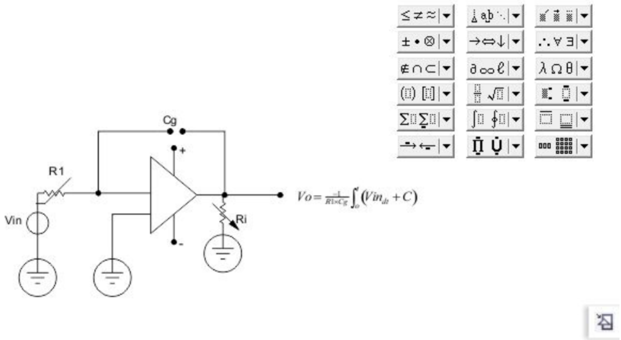
You can display nonprinting characters, such as spaces, tabs, and formatting codes. For example, when you display nonprinting characters, a space appears as a tiny black dot, a nonbreaking space appears as a circle, and an em space appears as a line. When enabled, nonprinting characters are displayed only when you add or edit text.

To display nonprinting characters

- Click **Text** ▶ **Show Non-Printing Characters**.

Add equations

Equation Editor is a utility that lets you insert preset equations and build your own equations by inserting preset symbols and templates. Each equation you insert into a document is treated as an OLE object. For information about OLE objects, see “Object linking and embedding” on page 445. You can select, move, and size equations in your document. For information about moving and sizing equations, see “Move objects” on page 379 and “Size and scale objects” on page 381. You can edit equations in Equation Editor. For example, you can insert symbols, templates, and nonmathematical phrases, or you can change the color, style, and default formatting of equation elements. For more information, please refer to the Equation Editor help.



You can create equations and insert them in a drawing.

To insert an equation

1 Click **Object** ▸ **Object**.

2 Enable the **Create new** option.

3 Choose **Corel Equation** from the **Object type** list.

To select an equation

- Click the equation using the **Pick** tool .

To edit an equation

- Do one of the following:
  - Double-click an equation to open Equation Editor.
  - Right-click an equation, and click **Open equation object**.

To access the Equation Editor help

1. Double-click an equation to open Equation Editor.
2. Click **Help**.

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Work with text in different languages

If you are running Corel DESIGNER on an Asian operating system, or if you have Asian language support installed on another operating system, you can take advantage of the Asian text formatting capabilities available with Corel DESIGNER.

This section contains the following topics:

- "Format Asian text" (page 717)
- "Line-breaking rules for Asian text" (page 718)
- "OpenType support for Asian text" (page 719)
- "Format multilingual text" (page 719)
- "Display text correctly in any language" (page 721)
- "Work with translated text" (page 721)

Format Asian text

Asian character input is only supported in Corel DESIGNER when using an Asian operating system or when language support is installed on a non-Asian operating system. You can choose a default font and text orientation (either horizontal or vertical) when typing text. When you type artistic or paragraph text, the program uses a default artistic or paragraph text style.

When you insert Asian or Middle Eastern text in existing Latin text, the application automatically matches the font of the Latin text if the font is available in the corresponding language. However, you can disable the font matching option so that the inserted text has the default font specified for Asian or Middle Eastern languages. For more information, see "To disable font matching in multilingual text" on page 720.

To choose a default font for Asian text

1 Click the **Text** tool A.

2 Press **Esc** to ensure that no objects are selected.

3 Choose an input method from the Input Method Editor (IME) on the Windows status bar.

If the Windows **Language** bar is displayed, you can choose an input method from the **Language** bar.

4 Choose a font from the **Font list** box on the property bar.

5 Choose a font style from the **Font style** list box.

To choose a text orientation for Asian text

1 Using the **Pick** tool, select the frame that contains the text whose orientation you want to change.

2. Click **Window** ▸ **Properties**.
3. In the **Properties** docker, click the **Frame** button to display the frame-related controls.
4. Choose one of the following orientation options from the **Text orientation** list box:
   - **Horizontal**
   - **Vertical**

The default orientation for Asian text is horizontal.

When you change the text orientation from horizontal to vertical, underlines become left lines and overlines become right lines.

The text orientation setting applies to the entire text object. You cannot have text with different orientations in one text object.

If you have Asian text support installed with your operating system, you can also change text orientation by clicking the **Vertical text orientation** or **Horizontal text orientation** buttons on the property bar when the **Text** tool is active.

Line-breaking rules for Asian text

Corel DESIGNER includes line-breaking rules for use with Asian text when you have an Asian operating system. For most Asian languages, a line of text can break between any two characters, with a few exceptions. Some characters cannot appear at the beginning of a line. These characters are referred to as “leading characters.” Other characters — referred to as “following characters” — cannot appear at the end of a line. The line breaks either after the following character or before the character that precedes the following character. Still others — referred to as “overflow characters” — are not wrapped but are, instead, allowed to extend beyond the right or bottom margin.

To enforce one or more of the line-breaking rules, you can enable any of the rules. To customize the rules, you can add or remove characters. You can also reset the rules to the default.

To disable or enable line-breaking rules

1. Click **Text** ▸ **Line-Breaking Rules**.
2. In the **Asian line-breaking rules** dialog box, enable any of the following check boxes:
   - **Leading characters** — ensures that a line does not break before any of the characters in the list
   - **Following characters** — ensures that a line does not break after any of the characters in the list
   - **Overflow characters** — ensures that the characters in the list are allowed to extend beyond the margin of the line

You must have Asian text support installed on your operating system to view the **Line-Breaking Rules** menu item.

To add or remove characters to a line-breaking rule

1. Click **Text** ▸ **Line-Breaking Rules**.
2. Type or remove the characters in the appropriate box.

You must have Asian text support installed on your operating system to view the **Line-Breaking Rules** menu item.

To reset a line-breaking rule to the default

1 Click **Text** ▶ **Line-Breaking Rules**.

2 Click the **Reset** button beside a rule.

You must have Asian text support installed on your operating system to view the **Line-Breaking Rules** menu item.

OpenType support for Asian text

You can apply advanced OpenType typography features to Asian text. OpenType features can be accessed from the **Character** area in the **Text** docker (**Text** ▶ **Text**). The following table lists the OpenType features that you can use with Asian text provided the features are included in the font.

OpenType feature	Description
Asian widths	Changes the width by spacing or replacing the glyphs The Centered CJK punctuation feature centers punctuation marks horizontally and vertically.
Asian forms	Replaces the selected characters with a different glyph form. Forms cannot be combined.
Asian vertical metrics	The Alternate vertical metrics feature centers shorter characters vertically relative to full-height characters. This feature also applies to full-width Latin glyphs. The Alternate vertical half metrics feature centers characters vertically relative to half-height characters.
Horizontal Kana alternates	Substitutes the standard kana glyph with a horizontal kana glyph
Vertical Kana alternates	Substitutes the standard kana glyph with a vertical kana glyph
Vertical alternates and rotation	Substitutes characters with forms suitable for vertical text, often rotating them at 90 degrees
Alternate annotation forms	Applies an annotation form to the selected characters. This OpenType feature applies to both Latin and Asian text.

Format multilingual text

When you insert Asian or Middle Eastern text in existing Latin text, the application automatically matches the font of the Latin text if the font is available in the corresponding language. However, you can disable the font matching option so that the inserted text has the default font specified for Asian or Middle Eastern languages.

Corel DESIGNER includes controls that let you format text in different languages. You can limit any font, style, and size changes to only Latin, Asian, or Middle Eastern text by choosing the script type. For example, if you want to change the font size of Japanese text in a document that includes both English and Japanese text, you can choose the Asian script type, and then change the font size. This applies the new font size only to the Japanese text, the English text font size is unaffected. You can also enable right-to-left text flow when working with bidirectional languages, such as Middle Eastern languages. In addition, you can mix Latin text with Asian or Middle Eastern in one text object and set the spacing between the two words.

To disable font matching in multilingual text

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. In the **Options** dialog box, click **Text** in the left pane, and then click the **Display** tab.
3. Disable the **Match font when inserting text in another language** check box.

To limit font property changes to multilingual text

1. Using the **Text** tool , select the text.

   If the **Properties** docker is not open, click **Window** ▸ **Properties**.
2. In the **Properties** docker, click the **Character** button to display the character-related options.
3. In the **Character** area of the **Properties** docker, choose one of the following language options from the **Script** list box:
   - **All scripts**
   - **Latin**
   - **Asian**
   - **Middle Eastern**
4. Change any font properties.

The **Script** list box is available only when using an Asian or Middle Eastern operating system or when language support is installed on the operating system.

To set right-to-left text flow in text

1. Do one of this following:
   - Using the **Text** tool , position the cursor in a block of text.
   - Using the **Pick** tool , click an artistic text object or a text frame.

   If the **Properties** docker is not open, click **Window** ▸ **Properties**.
2. In the **Properties** docker, click the **Paragraph** button to display the paragraph-related options.
3. In the **Paragraph** area of the **Properties** docker, choose an option from the **Text direction** list box.

The **Text direction** option is available, and visible, only when you use a Middle Eastern operating system or when language support is installed on a non-Middle Eastern operating system.

You can also change the direction of text flow in columns. For more information, see "To change the flow of bidirectional text in columns" on page 668.

To specify spacing between Latin and Asian words

1. Using the **Text** tool , select the paragraph that combines both the Latin and Asian text.

2 In the **Properties** docker, click the **Paragraph** button to display the paragraph-related properties.

3 In the **Paragraph** area of the **Properties** docker, type values in the **Language spacing** box.

The language spacing value is based on the percentage of a standard space. For example, two spaces are represented by typing a value of 200.

Display text correctly in any language

In Corel DESIGNER, all text that is added to a document is encoded using the Unicode character set. When you open or import a drawing that contains text, Corel DESIGNER converts the encoding system that was used in the file to Unicode. For example, if you import an older document that includes 8-bit ANSI text that uses a specific code page (e.g. (949 ANSI/OEM - Korean), Corel DESIGNER converts code page 949 to Unicode. If the code page is not specified when you open a document, Corel DESIGNER uses a default code page to convert the text. Therefore, this may cause some text to display incorrectly in Corel DESIGNER. However, you can display the text correctly by selecting it and converting it back to Unicode by using the appropriate code page.

Encoding settings do not affect the display of text outside the drawing window, such as keywords, filenames, and text entries in the **Objects** docker and **Object Data** docker. For these types of text, you must use code page settings in the **Open** or **Import** dialog boxes to set the proper characters. For information about using code page settings, see "Start and open drawings" on page 96.

To display text correctly in any language

1 Using the **Text** tool A, select the text object that is displaying incorrectly.

2 Click **Text** ▸ **Encode**.

3 In the **Text encoding** dialog box, choose the **Other encoding** option.

4 From the **Other encoding** list, choose an encoding setting that makes the text readable.

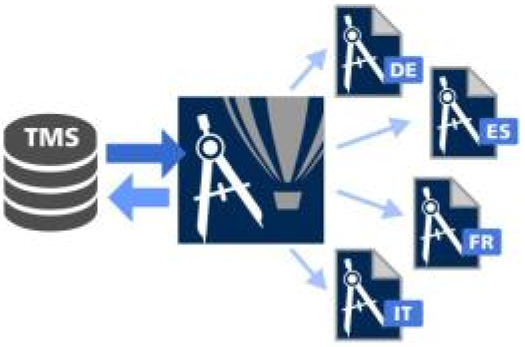
The preview window displays the text with the selected encoding setting.

Changing the encoding allows you to use Unicode fonts, even if your original text was using non-Unicode fonts.

Work with translated text

Corel DESIGNER simplifies the creation of technical documentation for a global market and reduces localization costs by offering the ability to send text to, and receive text from, a Translation Memory System (TMS). You can export text from a drawing to the XML Localization Interchange file format (XLIFF), the industry-standard format for sharing translatable text between a TMS and software. Then, when you receive the translated text back, it can be imported into the existing document, creating a new, language-specific file with identical content except the translated text strings.

By default, all paragraph text, artistic text, table text, text on a curve, and callouts in a drawing are exported for translation. You can exclude a text object from translation. When exporting text for translation, the font, font size, type face, bolding, italics, and underlining are maintained.



Corel DESIGNER simplifies the creation of technical documentation for a global market.

To export text for translation

1 Click **File** ▸ **Export for translation**.
2 Type a filename in the **File name** box.
3 Locate the folder where you want to save the file.
4 Choose one of the following options from the **Save as type** list box:
  - **XLIFF version 1.2**
  - **XLIFF version 2.0**
5 Click **Save**.

Text in hidden or locked text objects, or in text objects on hidden or locked layers, is excluded when the drawing is exported for translation.

Text in symbols cannot be exported for translation.

To exclude a text object from translation

1 Using the **Pick** tool, click the text object you want to exclude.
2 Click **Window** ▸ **Properties**.
3 In the **Properties** docker, click the **Summary** button.
4 Disable the **Include text in translation** check box.

You can get the word count of a selected text object by clicking the arrow button ▼ located at the bottom of the **Summary** area of the **Properties**.

To import translated text

1 With the drawing open, click **File** ▸ **Import translations**.
2 Choose the folder where the XLIFF file is stored.
3 Click **Import**.

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Manage fonts

Corel DESIGNER allows you to manage and preview fonts.

This section contains the following topics:

- “Change the default font” (page 723)
- “Substitute fonts” (page 724)
- “Embed fonts” (page 726)
- “View fonts” (page 727)
- “Filter fonts” (page 728)
- “Search for fonts” (page 730)
- “Acquire more fonts” (page 731)
- “Choose fonts” (page 732)
- “Corel Font Manager” (page 733)
- “Reference: Type 1 fonts” (page 734)

Change the default font

You can change the default font that is used for artistic, callout, dimension, and paragraph text.

To change the default font

1 Click the **Text** tool and without clicking anywhere in the document window, choose a font from the **Font** list box on the property bar.

2 In the **Change Document Defaults** dialog box, enable any of the following check boxes to change the default font for the corresponding text types:

- **Artistic text**
- **Callout**
- **Dimension**
- **Paragraph text**

This step changes the default font for the active document. If you want to change the default font for all new documents that you create, click **Tools** ▶ **Save Settings as Default**.

You can also change the default font from the **Object Styles** docker. For more information, see "To edit default object properties" on page 768.

Substitute fonts

You can use PANOSE font matching to access a list of fonts that can be used as substitutes for fonts used in a document but not found on your computer. When you open a file containing uninstalled fonts that can be found in online libraries, you can choose to automatically substitute a missing font with a remote font.

You can set options for font matching. You can use font matching in text only or in both text and text styles. You can also turn off font matching. When you substitute fonts without PANOSE font matching, you can accept the default substitute font, or you can choose any available font as a substitute.

You can apply the substitution temporarily or permanently.

You can build a list of exceptions to font substitutions. Exceptions override the font substitutions recommended by the PANOSE font-matching feature. A list of exceptions can be useful when you share drawings and documents across platforms, because sometimes the same font is spelled differently on each platform.

You can choose how the application handles documents that use different installed font versions. Minor version changes can be substituted automatically to minimize interruptions, while significant differences will require confirmation.

To set options for font matching

1 Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.

2 In the left pane of the dialog box that appears, click **Text**.

3 Click **Fonts**.

4 Click **PANOSE font matching**.

5 In the **PANOSE font matching preferences** dialog box, enable one of the following options:

- **Text** — lets you choose font substitutions for text in the document and applies default font substitutions for text styles
- **Text and styles** — lets you choose font substitutions for text in the document and for text styles
- **Never show** — applies default font substitutions for text in the document and for text styles

To check online libraries for missing fonts

1 Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.

2 In the left pane of the dialog box that appears, click **Text**.

3 Click **Fonts**.

4 Enable the **Enable remote fonts** check box.

To use PANOSE font matching

1 Open or import a document.

If the document contains missing or unsupported fonts, the **Substitute missing or unsupported fonts** dialog box opens. This dialog box also appears when you have a document font installed, but the version of the installed font is different from the version of the document font (for example, Arial-Normal Version 6.98 and Arial-Normal Version 7.00).

The name of the missing or unsupported font appears in the **Original font** list, and the recommended substitute appears in the **Substituted font** list.

2 Enable the **Use the PANOSE suggested match** option.

3 Enable one of the following options:

- **Permanent** — permanently replaces the missing or unsupported font with the substitution. When you save and reopen the file, the new font is used.
- **Temporary** — replaces the missing or unsupported font with the substitution in the current session of the document

To substitute a missing or unsupported font

1 Open or import a document.

If the document contains missing or unsupported fonts, the **Substitute missing or unsupported fonts** dialog box opens.

2 Choose a missing font from the **Original font** list.

3 Enable the **Substitute font with** option.

4 Choose a font from the **Substitute font with** list box.

To change the selection of available fonts, you can enable one of the following options:

- **Show fonts in the same code page as missing font** — displays only fonts that support the code page of the active document
- **Show all fonts** — displays all available fonts you can choose from

5 Enable one of the following options:

- **Permanent** — permanently replaces the missing or unsupported font with the substitution. When you save and reopen the file, the new font is used.
- **Temporary** — replaces the missing or unsupported font with the substitution in the current session of the document

You can save font substitutions by enabling the **Save this exception for future font matching** check box.

You can substitute multiple missing or unsupported fonts with a single font by holding down **Shift** and selecting the fonts in the **Original font** list first.

To choose how different font versions are handled

1 Open or import a document.

If the document uses different installed font versions, the **Substitute missing or unsupported fonts** dialog box opens.

2 Choose an option from the **Font version substitution** list box:

- **Always ask for font version substitutions** — always ask before substituting fonts with different versions. The application will prompt you whenever a document contains a font version different from what’s installed.
- **Do not ask for minor font version substitutions** — ask only before substituting fonts with major version differences. Automatic substitution will occur for minor version changes; you’ll be prompted only for significant differences.
- **Never ask for font version substitutions** — never ask before substituting fonts with different versions. All font version differences will be substituted automatically without prompting.

To set options for how different font versions are handled

1 Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.

2 In the left pane of the dialog box that appears, click **Text**.

3 Click **Fonts**.

4 Click **PANOSE font matching**.

5 In the **PANOSE font matching preferences** dialog box, choose an option from the **Font version substitution** list box:

- **Always ask for font version substitutions** — always ask before substituting fonts with different versions. The application will prompt you whenever a document contains a font version different from what’s installed.
- **Do not ask for minor font version substitutions** — ask only before substituting fonts with major version differences. Automatic substitution will occur for minor version changes; you’ll be prompted only for significant differences.
- **Never ask for font version substitutions** — never ask before substituting fonts with different versions. All font version differences will be substituted automatically without prompting.

To build a list of exceptions to font substitutions

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **Text**.
3. Click **Fonts**.
4. Click **PANOSE font matching**.
5. In the **PANOSE font matching preferences** dialog box, click **Exceptions**.
6. In the **PANOSE font matching exceptions** dialog box, type the name of the missing font in the **Missing font** box.
7. Choose a font that is installed on your computer from the **Substituted font** list box.
8. Click **Add Exception**.

Embed fonts

Font embedding can help you share drawings so that others can view, print, and even edit them without having to install or substitute fonts. By default, Corel DESIGNER embeds the fonts that are used in a drawing when the file is saved, but you can choose to disable font embedding for that particular drawing. For more information, see "To save a drawing" on page 111. You can change the default option for embedding fonts in drawings.

Note that Corel DESIGNER respects the embedding permissions of each font. Some fonts allow embedding for print and preview purposes, but not for text editing; other fonts may not allow embedding. The following font embedding permissions are respected by Corel DESIGNER:

- **Editable** — allows fonts to be embedded in electronic documents and used by the recipients of the documents to edit the text.
- **Installable** — similar to **Editable**. In addition, this permission allows fonts to be permanently installed on a recipient's computer and used to create new documents.
- **No Embedding** — does not allow fonts to be embedded in electronic documents
- **Preview and Print** — allows fonts to be embedded in an electronic document strictly for previewing and printing purposes. Such fonts cannot be installed and used to edit the document on other computers.

If a drawing contains fonts that cannot be embedded, a warning is displayed. You can disable this warning.

You can import files that contain embedded fonts. If an embedded font does not allow editing, a visual indicator appears next to the font name in the **Objects** docker. When you try to edit text that uses this font, you are prompted to choose a font substitution. For more information, see "Substitute fonts" on page 724.

To change the default option for embedding fonts

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **Save**.
3. Enable or disable the **Embed fonts when saving files** check box.

To enable or disable the warning for fonts that cannot be embedded

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. In the left pane of the dialog box that appears, click **Warnings**.
3. In the **Show warnings when** box, enable or disable the **Fonts cannot be embedded** check box.

The warning lists a maximum of 7 fonts that cannot be embedded. If a document contains more than 7 fonts that cannot be embedded, an ellipsis is displayed at the bottom of the list.

View fonts

You can customize the font list, from within the **Font list** box, to make it easier to find fonts. For example, you can change the size of the font names displayed in the **Font list** box. You can display fonts grouped by family or as a flat list. If you have non-Latin fonts installed, you can show their names in Latin or in their native language. In addition, you can show recently used fonts at the top of the font list, or hide them, and you can specify the number of recently used fonts to display.

By default, font names use the corresponding fonts, but you can display all font names by using the same font.

Corel DESIGNER lets you preview fonts in the **Preview** area at the bottom of the Font list box or in the drawing window. You can also preview a font in all available styles, such as bold and italic.

You can resize the **Font list** area by adjusting its height and width or by hiding the preview area.

To customize the font list

1 Click the **Text** tool in the toolbox, and open the **Font list** box on the property bar.

2 To change the size of the font names, move the **Resize** slider.

3 Click the **Font Options** button ⚙, and perform a task from the following table.

To	Do the following
Display the font list grouped by family or as a flat list	Click **Group by family** to enable or disable the command.
Show the names of non-Latin fonts in Latin or in the native language	Click **Show Latin names** to enable or disable the command. This option is useful when you work with Cyrillic, Arabic, and Asian fonts.
Display font names by using the same font	Click **Use font to display the font name** to disable the command.
Display or hide recently used fonts	Click **Show recently used fonts** to enable or disable the command.
Specify the number of recently used fonts to display	Click **Font List Options**, and on the **Fonts** page of the dialog box that appears, type a value in the **Number of most recently used fonts displayed** box. The maximum number of recently used fonts that you can display is 20.
Display or hide remote fonts in the Font list	Click **Font List Options**, and on the **Fonts** page of the dialog box that appears, enable or disable the **Enable remote fonts** check box. By default, remote fonts are displayed in the **Font list** box.

To	Do the following
	Remote fonts are indicated by an icon to the right of the font name in the **Font list** box.

To preview a font

1 Click the **Text** tool in the toolbox.

2 On the property bar, click the **Font list** box.

The font name appears in the given font.

To preview the selected text with a specific font applied, point to the font name in the **Font list** box.

The names of symbol fonts are displayed in the default user interface font, with examples of the symbol font appearing to the right of the symbol font name and in the Preview area.

If a font has other styles, such as bold or italic, you can preview them by pointing to the flyout arrow ▶ next to the font name.

To resize the Font list area

1 Click the **Text** tool in the toolbox, and open the **Font** list box on the property bar.

2 Do any of the following:

- To hide the preview area, click the **Hide preview** button .
- To adjust the width of the **Font list** area, point to the vertical grab area (right edge) and drag when the double-sided arrow appears.
- To adjust the height, point to the horizontal grab area (below the **Resize** slider), and drag when the double-sided arrow appears.

Filter fonts

Filtering helps you view only the fonts that meet specific requirements. For example, you can display only the fonts used in the document or only symbol fonts. You can filter fonts based on the font technology, weight, width, style, supported language(s), OpenType features, and more; and you can apply one or more filters at the same time.

The following table lists available font filter categories and filters.

Font filter category	Description
Document Fonts	Lets you display only the fonts used in the document
Remote fonts	Lets you display remote fonts By default, remote fonts are displayed in the **Font list** box. You can choose not to display them by enabling the **Hide remote fonts** check box.
Font Status	Lets you filter fonts based on their status such as Installed, Not installed, and Protected System Fonts.

Font filter category	Description
Embedding Rights	Lets you filter fonts based on embedding permissions such as whether fonts can be embedded, installed, and previewed. Available filers include: Editable, Installable, No Embedding, and Preview and Print. For information about embedding permissions, see "Embed fonts" on page 726. If fonts with a specific permission are not available, the corresponding filter is not displayed. For example, if all your fonts can be embedded in a document, the **No Embedding** filter is not displayed.
Font Technology	Lets you filter fonts based on the font technology such as OpenType - TrueType, OpenType - PostScript, TrueType, Type1, and Variable Fonts (OpenType Font Variations) If a font technology is not available on your computer, it does not appear in the list of filters.
Weight	Lets you display fonts based on their weight such as Light, Normal, or Bold
Width	Lets you display fonts based on their width such as Condensed, Normal, and Expanded
Style	Lets you display fonts based on their style such as Decorative, Display, Monospaced, Sans Serif, Script, Serif, and Symbol
Character Range	Lets you filter fonts based on their language or script. Filters in this group include Arabic, Chinese Simplified, Chinese Traditional, Cyrillic, Devanagari, Greek, Hebrew, Japanese, Korean, Latin, and Turkish
OpenType	Lets you display fonts that have specific OpenType features such as Capital Spacing, Case-Sensitive forms, and more

To filter fonts

1 Click the **Text** tool A in the toolbox.

2 Open the **Font** list box on the property bar, and click the **Show filters** button .

3 Enable any of the filter check boxes.

You can also

Clear all filters	Click **Clear filters**.
Close the filter list	Click the **Hide filters** button .

You can filter only fonts that are installed on your computer.

You can also filter fonts from the **Font list** box in the **Properties** docker, **Text** docker, **Font Sampler** docker, and **Glyphs** docker.

Search for fonts

You can use keywords to search for local fonts from within the **Font list** box. These keywords include font names, font technology, and other metadata included in the fonts.

When you start typing a font name or another keyword, a relevant list of fonts is displayed. This list is automatically updated as you type. To refine your search, you can type two or more keywords. For example, to find all available Arial fonts that have bold weight, you can type **Arial bold** in the **Font list** box.

To search for fonts by using keywords

1. Click the **Text** tool in the toolbox.
2. Open the **Font list** box on the property bar, and type a keyword such as a font name or font technology.
3. To refine your search, press the space bar after typing the first keyword, and type another keyword.

The following table lists the search keywords that you can use organized by categories.

Category	**Keywords**
Document Fonts	Document Fonts
Font Technology	OpenType - TrueType, OpenType - PostScript, TrueType, Type1
Weight	Thin, Extra Light, Light, Regular, Medium, Semi Bold, Bold, Extra Bold, Black
Width	Ultra Condensed, Extra Condensed, Condensed, Semi Condensed, Normal, Semi Expanded, Expanded, Extra Expanded, Ultra Expanded
Style	Decorative, Display, Monospaced, Sans Serif, Script, Serif, Symbol
Character Range	Arabic, Armenian, Chinese Simplified, Chinese Traditional, Coptic, Cyrillic, Devanagari, Dhivehi, Georgian, Greek, Gujarati, Hebrew, Hiragana, Japanese, Kannada, Katakana, Korean, Latin, Russian, Syria, Tamil, Telugu, Thai, Turkish, Vietnamese
Manufacturer	Ale/Paul, Bitstream, Cultivated/Mind, DynaComware, Font Fabric, Fontlab, Fontographer, ITC, Linotype, Mark Simonson, Monotype, Typodermic, RW++

Category	Keywords
Embedding rights	Editable, Installable, No Embedding, Preview& Print, Restricted
OpenType	All Small Capitals, Alternate Annotation Forms, Alternate Half Widths, Alternate Vertical Half Metrics, Alternate Vertical Metrics, Alternative Fractions, Capital Spacing, Case Sensitive Forms Centered CJK Punctuation, Character Variants Contextual Alternates, Contextual Ligatures, Denominators Discretionary Ligatures, Expert Forms, Fractions, Half Widths, Historical Forms, Historical Ligatures, Hojo Kanji Forms, Horizontal Kana Alternates, JIS2004 Forms, JIS78 Forms, JIS83 Forms, JIS90 Forms, Kerning, Lining Figures, Localized Forms, NLC Kanji, Numerators, Ordinals, Ornaments, Proportional Kana, Proportional Lining, Proportional Oldstyle, Proportional Widths, Quarter Widths, Scientific Inferiors, Simplified Forms, Slashed ZeroSmall Capitals, Small Capitals from Capitals, Standard Ligatures, Stylistic Alternates, Stylistic Sets, Subscript, Superscript, Swash Variants, Tabular, Tabular Oldstyle, Third Widths, Titling, Traditional Forms, Traditional Name Forms, Vertical Alternates and Rotation

Acquire more fonts

You can download additional fonts from within the **Font list** box in Corel DESIGNER and Corel Font Manager. These fonts are usually grouped in font packs. Some font packs are free whereas others are available for purchase. You can access information about the font packs and the fonts they include as well as view font samples.

You can change the default location to which fonts are saved. For more information, see "Change content locations" on page 133.

To acquire a font pack

1 Click the **Text** tool A in the toolbox.

2 Open the **Font list** box on the property bar.

3 Click the **Get More** button .

4 In the **Get More** dialog box, click a font pack.

5 Do one of the following:

- Click **Buy**, and follow the onscreen instructions to purchase the font pack.
- Click **Download** if the font pack is free.

The downloaded font pack can be accessed from the **Font list** box. It also appears in the **Filters** list under **My Collections**.

If an error occurs while downloading, an error icon appears in the top-left of the **Font list** box. To attempt the download again, click **Tools** ▶ **Options** ▶ **Corel DESIGNER**, click **Text** in the left pane of the dialog box that appears, click **Fonts**, and click the **Update remote fonts** button .

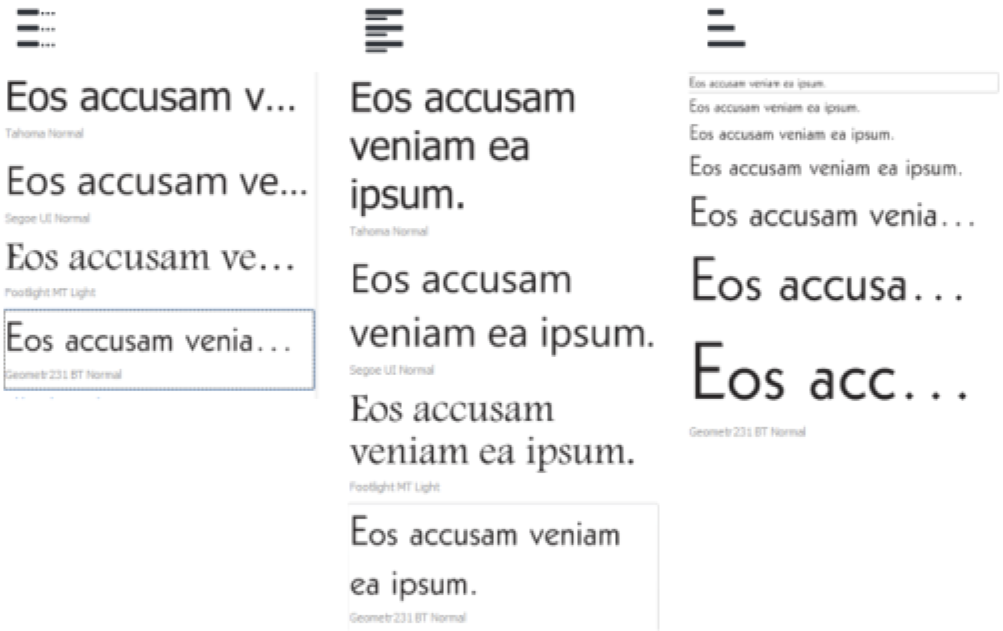
If there is no Internet connection, an offline icon appears in the top-left of the **Font list** box.

Choose fonts

Font Sampler lets you view the same sample text in different fonts and sizes to help you choose fonts for your project.

You can preview preset text samples, or you can type or paste text. In addition, you can view samples as single lines of text or multiline text, and you can view a text sample as single lines of text in increasing font sizes.

When a text sample uses an OpenType font, you can view available OpenType features and apply them to the text sample.


Eos accusam v...
Tahoma Normal
Eos accusam ve...
Segoe UI Normal
Eos accusam ve...
Footlight MT Light
Eos accusam venia...
Geometr231 BT Normal
Eos accusam veniam ea ipsum.
Tahoma Normal
Eos accusam veniam ea ipsum.
Segoe UI Normal
Eos accusam veniam ea ipsum.
Footlight MT Light
Eos accusam veniam ea ipsum.
Geometr231 BT Normal
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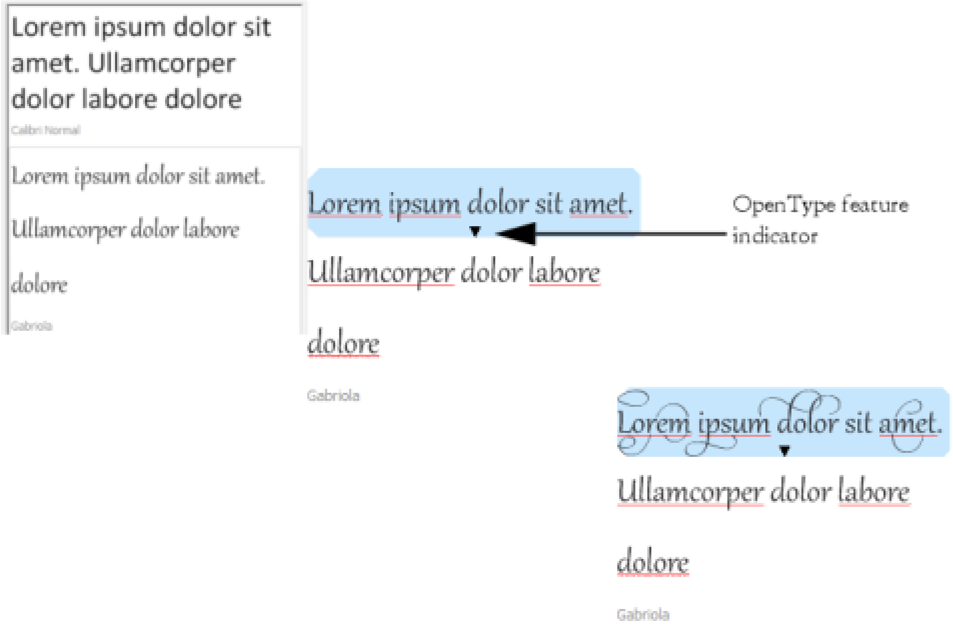
Geometr231 BT Normal

Views from left to right: Single line, Multiline, and Waterfall


Lorem ipsum dolor sit amet. Ullamcorper dolor labore dolore
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Lorem ipsum dolor sit amet. Ullamcorper dolor labore dolore
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OpenType feature indicator

With text samples using OpenType fonts, you can select text to display the OpenType feature indicator and apply an OpenType feature. In this example, a stylistic set was applied to the selected text.

To view a text sample in context, you can paste it where you want in the drawing window.

To preview fonts with Font Sampler

1 Click **Window** ▸ **Text** ▸ **Font Sampler**.

2 To change the font of a sample, click the sample, and choose a font from the **Font list** box.
If you want to change the text in all samples, double-click a sample, press **Ctrl+A** to select the text, and then type the new text.

3 To choose a view option, click any of the following buttons:
- **Single line** — shows the samples as single lines of text
- **Multiline** — shows the samples as multiline text
- **Waterfall** — shows the selected sample as single lines of text in increasing sizes

4 To change the size of sample text, move the **Zoom** slider.
If you want to change the text size in preset increments, click the **Zoom** buttons next to the **Zoom** slider.

Corel Font Manager

Corel Font Manager is a standalone font management application included with CorelDRAW Technical Suite. Corel Font Manager lets you easily handle, organize, and explore your typeface and font collections by giving you tools to control every aspect of your typography workflow. You can find and preview local fonts, install and uninstall fonts, and delete fonts that you no longer need. For more information, see the Help in Corel Font Manager.

To start Corel Font Manager

- Click the **Application launcher** button on the standard toolbar, and then click Corel Font Manager.

To access the Corel Font Manager Help

- In Corel Font Manager, click the **Help** button on the title bar.

Reference: Type 1 fonts

Type 1 fonts, such as PostScript, PS1, T1, Adobe Type 1, Multiple Master, and MM, are considered outdated in the font industry. They have been replaced by newer formats, such as TrueType and OpenType, which offer advantages like better support for larger glyph sets, improved scalability, and more advanced typographic features. Many browsers and mobile operating systems no longer use Type 1 fonts. It is anticipated that most operating systems will transition to the newer font technologies, thereby phasing out the Type 1 format. When opening or importing documents with Type 1 fonts, the application warns you about potential future compatibility issues. For information about warnings, see "Manage warning messages" on page 115. To prevent text issues, it is recommended to use TrueType (TTF) or OpenType (OTF) fonts instead. You can leverage PANOSE font matching to automatically replace missing fonts with similar ones, preserving your project's visual consistency, or manually adjust the mappings to choose different substitutes. For information about substituting fonts, see "Substitute fonts" on page 724.

Corel
DESIGNER™ 2026

Writing tools

You can use writing tools to correct errors in spelling and grammar, correct mistakes automatically, and refine your writing style.

This section contains the following topics:

- "QuickCorrect" (page 735)
- "Spell Check and Grammatik" (page 737)
- "Thesaurus" (page 739)
- "Work with languages" (page 740)
- "Customize the writing tools" (page 740)
- "Checking styles" (page 741)
- "Word lists" (page 742)
- "Check statistics" (page 744)

Writing tools are installed with the suite, but not all writing tools are available for all languages. For information about supported languages, see "Reference: Writing tools" on page 744.

QuickCorrect

QuickCorrect automatically corrects misspelled words and capitalization errors. You can customize QuickCorrect by specifying which types of errors you want to correct automatically.

In Corel DESIGNER, the quotation marks that are applied to text vary according to the language that you have selected. You can further customize the quotation marks for different languages by using QuickCorrect. For example, you can change the style of double, single, and straight quotation marks for a language.

Adding words to QuickCorrect lets you replace words and abbreviations that you often mistype. The next time you type the misspelled word, QuickCorrect corrects the word automatically. You can use this feature to create shortcuts to frequently used words and phrases. For example, you can store the phrase "for your information" under the abbreviation "FYI" so that each time you type "FYI" followed by a space, it is replaced with the phrase.

You can have QuickCorrect add corrections made with the spelling checker to its word list so that the next time you misspell the word the same way, it is automatically corrected.

You can also undo a QuickCorrect correction.

To customize QuickCorrect

1. Click **Text** ▶ **Writing tools** ▶ **QuickCorrect**.
2. Enable any of the following check boxes:
   - **Capitalize first letter of sentences**
   - **Correct two initial, consecutive capitals**
   - **Capitalize names of days**
   - **Automatically create hyperlinks when typing web addresses**

The **Correct two initial, consecutive capitals** option doesn’t make a change when a capital letter is followed by a space or period, or if a word contains other capital letters.

Instead of enabling the **Capitalize first letter of sentences** check box, you can change the text case to sentence case. For more information, see “To change the capitalization of characters” on page 692.

To customize quotation marks for different languages

1. Click **Text** ▶ **Writing tools** ▶ **QuickCorrect**.
2. Choose a language from the **Language** list box.
3. Perform a task from the following table.

To	Do the following
Change straight quotation marks to typographic (“curly”) quotation marks	Enable the **Change straight quotes to typographic quotes** check box.
Insert straight quotation marks when the quotation mark follows a number	Enable the **Use straight quotation marks after numbers** check box.
Change the appearance of single quotation marks	Choose a quotation mark style from the **Open** and **Close** list boxes located below **Single quotes**, or type a character in each of the boxes.
Change the appearance of double quotation marks	Choose a quotation mark style from the **Open** and **Close** list boxes located below **Double quotes**, or type a character in each of the boxes.

Straight quotation marks are sometimes used to represent feet (') and inches (").

To add words to QuickCorrect

1. Click **Text** ▶ **Writing tools** ▶ **QuickCorrect**.
2. In the **Replacement text** area, enable the **Replace text while typing** check box.
3. In the **Replace** box, type the text to be replaced.
4. Type the replacement text in the **With** box.
5. Click **Add**.

You can use this feature to create shortcuts to frequently used words and phrases. Type the abbreviation in the **Replace** box, and the word or phrase in the **With** box.

To add spelling corrections to QuickCorrect

1. Click **Text** ▶ **Writing Tools** ▶ **Settings**.
2. Enable the **Add corrections to QuickCorrect** check box.

To undo a QuickCorrect correction

- Click **Edit** ▶ **Undo QuickCorrect**.

Spell Check and Grammatik

By using the spelling checker and Grammatik, you can check the spelling and grammar in an entire drawing, part of a drawing, or only selected text. You can also check the spelling or grammar of dates, time, currency symbols, text or look up a word in a different language.

You can manually edit text and then resume checking the drawing.

The spelling checker and Grammatik replace words or phrases in two ways: you can choose a word, or define an automatic replacement for a word. Defining automatic replacement words is useful for words that are regularly misspelled. Automatic replacement words are stored in a user word-list file. For more information about user word-list files, see "Word lists" on page 742.

You can skip a writing error once but flag subsequent occurrences of the problem, or you can skip the error throughout the entire proofreading session.

To check the spelling or grammar in an entire drawing

1. Click **Text** ▶ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**
2. Choose **Document** from the **Check** list box.

   To check the spelling or grammar in a different language, click **Options** ▶ **Language**, and select a language.

   By default, the **Auto start** command is enabled for the spelling checker and Grammatik. If you disable the **Auto start** command (**Options** ▶ **Auto start**), you must click the **Start** button in the **Writing tools** dialog box to check a drawing.

To check the spelling or grammar in part of a drawing

1. Click the **Text** tool A and click in a text frame.
2. Click **Text** ▶ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**
3. From the **Check** list box, choose one of the following:
   - **Paragraph**
   - **Selected text**
   - **Sentence**
   - **Word**

   To check the spelling or grammar in a different language, click **Options** ▶ **Language**, and select a language.

By default, the **Auto start** command is enabled for the spelling checker and Grammatik. If you disable the **Auto start** command (**Options** ▶ **Auto start**), you must click the **Start** button in the **Writing tools** dialog box to check a drawing.

The options available in the **Check** list box vary according to the type of drawing that you are checking.

To check the spelling or grammar of selected text

1. Select the text you want to check.
2. Click **Text** ▶ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**

   To check the spelling or grammar in a different language, click **Options** ▶ **Language**, and select a language.

   By default, the **Auto start** command is enabled for the spelling checker and Grammatik. If you disable the **Auto start** command (**Options** ▶ **Auto start**), you must click the **Start** button in the **Writing tools** dialog box to check a drawing.

To edit text manually

1. Click **Text** ▶ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**
2. When the spelling or grammar checker stops on a word or phrase, click in the **Replace with** box, and edit the text.

To replace a word or phrase

1. Click **Text** ▶ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**
2. When the spelling or grammar checker stops, choose a word or phrase from the **Replacements** list.
3. Click **Replace**.

If the spelling checker does not offer replacement words, you can edit text manually in the **Replace with** box.

To define automatic text replacements

1. Click **Text** ▶ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**
2. When the spelling or grammar checker stops on a word, click **Auto replace**.

To skip a spelling or grammar error

1. Click **Text** ▶ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**
2. When the spelling or grammar checker stops, click one of the following:
   - **Skip once** — to skip an error once
   - **Skip all** — to skip all occurrences of an error

You can also skip all occurrences of a word for all proofreading sessions by adding it to a user word list. For more information about user word-list files, see “Word lists” on page 742.

Thesaurus

You can use the thesaurus to refine your writing style. The thesaurus lets you look up options such as synonyms, antonyms, and related words.

You can replace a word by using the thesaurus. When you look up a word, the thesaurus provides a short definition and a list of the lookup options selected. The thesaurus does not specify word forms for verbs that appear the same in both the present and past tense and words used as multiple parts of speech words used as multiple parts of speech. The thesaurus lets you choose the correct word form to insert or replace in a document. The thesaurus also maintains a history list of the words that you have looked up. Each time you start the thesaurus, it begins a new history list.

You can also insert words with the thesaurus.

Disclaimer: The expanded thesaurus file and the dictionary contain words that may be offensive to some people. These words are included in the file to enable relational searches. It is not our intention to offend nor to promote the use of these terms.

To replace a word

1 Select a word.

2 Click **Text** ▶ **Writing tools** ▶ **Thesaurus**.

3 In the list of lookup options, double-click a definition to access the list of its synonyms, antonyms, and related words.

4 Click a word, and click **Replace**.

You can also

Look up words suggested by the thesaurus	Double-click a word. The definitions of the word appear in the bottom pane.
Look up any word	Type a word in the list box at the top of the **Thesaurus** page and press **Enter**.
Look up recently checked words	Choose a word from the list box at the top of the **Thesaurus** page.

In some instances, you are prompted to select the correct form of the word that you want to insert. This prompt appears when the word that you want to replace is spelled the same in both the present and past tenses (for example, ”read”), or when the word can be used as more than one part of speech (for example, “wonder,” which can be used as either a noun or a verb).

Click the up and down arrows to scroll up and down through the word lists.

To insert a word

1 In the drawing, click where you want to insert the word.

2 Click **Text** ▶ **Writing tools** ▶ **Thesaurus**.

3 Type a word in the box at the top of the **Thesaurus** page and press **Enter**.

4 Choose a word from the list box.

5 Click **Insert**.

In some instances, you are prompted to select the correct form of the word that you want to insert. This prompt appears when the word that you want to replace is spelled the same in both the present and past tenses (for example, “read”), or when the word can be used as more than one part of speech (for example, “wonder,” which can be used as either a noun or a verb).

Work with languages

A drawing can contain text that alternates between different languages. For example, if English is the default language of your computer’s operating system, and you also have a French language module installed, you can use the writing tools to check the spelling or grammar of both French and English text. When you run the spelling checker or Grammatik, Corel DESIGNER checks words, phrases, and sentences according to their assigned language. This prevents foreign words from being marked as misspellings. You can use the writing tools the same way you would if the text were all in one language. You can check the spelling or grammar of dates, time, currency symbols, text or look up a word in a different language.

If multiple language modules are available, you can choose from the list and set a default Writing Tools language.

You can check for the formatting conventions of another language. For example, the spelling checker can format all dates in a drawing according to French conventions (such as “12 avril 2005”).

Many of the languages support hyphenation. Hyphenation lets you reduce the raggedness of text along the right margin by dividing a word that falls at the end of a line, instead of forcing the entire word to the next line.

You can also specify which quotation marks to use for different languages. For more information, see “To customize quotation marks for different languages” on page 736.

To assign a language to text

1 Select the text.

2 Click **Text** ▶ **Writing tools** ▶ **Language**.

3 In the **Text language** dialog box, choose a language from the list.

You can assign a language to selected words, sentences, or paragraphs.

To use the writing tools for the language you select in the **Text language** dialog box, the module for that language must be installed.

You can check which language has been assigned to text by selecting the text and viewing the three-letter language code that appears in the status bar.

Customize the writing tools

You can customize how the spelling is checked in a drawing. For example, you can choose how the spelling checker starts and whether it searches for misspelled words, irregular capitalization, duplicate words, or words with numbers.

You can customize how Grammatik checks grammar in a drawing. For example, you can customize Grammatik to start automatically, to prompt you before it automatically replaces words, and to show spelling suggestions for misspelled words.

You can customize the thesaurus to look up words or close automatically. The thesaurus can also be customized to suggest spelling suggestions for misspelled words and to display different types of word lists, such as synonyms, antonyms, and related words.

To set spelling checker options

1 Click **Text** ▸ **Writing tools** ▸ **Spell check**.

2 Click **Options**, and then click one of the following:

- **Auto start**
- **Beep on misspelled**
- **Recheck all text**
- **Check words with numbers**
- **Check duplicate words**
- **Check irregular capitalization**
- **Prompt before auto replacement**
- **Show phonetic suggestions**

The options you click are applied the next time you open the spelling checker.

To set Grammatik options

1 Click **Text** ▸ **Writing tools** ▸ **Grammatik**.

2 Click **Options**, and click one of the following:

- **Auto start**
- **Prompt before auto replacement**
- **Suggest spelling replacements**

The options you click are applied the next time you open Grammatik.

To set thesaurus options

1 Click **Text** ▸ **Writing tools** ▸ **Thesaurus**.

2 Click **Options**, and click one of the following:

- **Auto look up**
- **Auto close**
- **Spelling assist**
- **Synonym**
- **Antonym**

The options you click are applied the next time you open the thesaurus.

Checking styles

A checking style consists of preset writing style rules. Using a checking style lets you check a drawing that has a specific type of writing. For example, you can choose an advertising checking style to check advertising copy or marketing materials.

To select a checking style

1 Click **Text** ▸ **Writing tools** ▸ **Grammatik**.

2 Click **Options** ▸ **Checking styles**, and choose one of the following:
- **Spelling plus**
- **Quick check**
- **Very strict**
- **Formal memo or letter**
- **Informal memo or letter**
- **Technical or scientific**
- **Documentation or speech**
- **Student composition**
- **Advertising**
- **Fiction**
- **Grammar As-You-Go**

A checking style remains in effect until you choose another one.

Word lists

A word list is a list of words or phrases scanned when you proof text by using the writing tools. Writing tools scan two types of word lists: user word lists and main word lists. Each language comes with a default user word list. You can customize user word lists by adding, deleting, or replacing words. Main word lists are lists of specialized words used by the spelling checker for a particular language, field or company.

You can add a user word list to help proof a text. You can have up to 10 user word lists active simultaneously. For example, if you want the spelling checker to scan both the US English and the Canadian English user word lists, add both lists. If you work in the medical profession, you can select a third-party medical word list that runs with the writing tools. Each language supported by the spelling checker has a default main word list. The active user word lists are scanned first; if the word or phrase is not found there, the active main word lists are scanned. You can also remove word lists.

You can add a word to a user word list so that the word is not flagged as an error. You can also add replacement words to a user word list, which lets you choose a replacement when the spelling checker or Grammatik stops on a word.

You can edit or delete words in a user word list at any time.

To add a user word list

1 Click **Text** ▸ **Writing tools**, and click one of the following:
- **Spell check**
- **Grammatik**

2 Click **Options** ▸ **User word lists**.

3 Click **Add list**.

4 Click **Open**.

The filename extension for a user word list is **.uwl**.

When you check a drawing, the user word lists are scanned in the order of their appearance in the **User word lists** dialog box.

To remove a user word list

1. Click **Text** ▸ **Writing tools** ▸ **Spell check**.
2. Click **Options** ▸ **User word lists**.
3. Choose a user word list.
4. Click **Remove list**.

You cannot remove the default language word list.

To add a word to a user word list

1. Click **Text** ▸ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**
2. Click **Options** ▸ **User word lists**.
3. In the **User word lists** dialog box, choose a user word list.
4. Type a word in the **Word/phrase** box.
   If you want to add a replacement word, type it in the **Replace with** box.
5. Click **Add entry**.
6. Click **Close**.

In the spelling checker, replacement words appear in the **Replacements** box.

Click **Add** from the **Spell checker** or **Grammatik** pages to add a word to the current user word list.

You can also add short phrases to a user word list.

To edit a word or phrase in a user word list

1. Click **Text** ▸ **Writing tools**, and click one of the following:
   - **Spell check**
   - **Grammatik**
2. Click **Options** ▸ **User word lists**.
3. Choose the user word list that contains the word or phrase you want to edit.
4. Choose the word or phrase you want to edit.
5. Edit the word or phrase in the **Replace with** box.
6. Click **Replace entry**.

If the word list you want to edit does not appear in the **User word lists** dialog box, click **Add list** to open the list.

To delete a word or phrase from a user word list

1. Click **Text** ▸ **Writing tools**, and click one of the following:

- **Spell check**
- **Grammatik**

2 Click **Options** ▸ **User word lists**.

3 Choose the word list you want to edit.

4 Choose the word or phrase you want to delete.

5 Click **Delete entry**.

To choose, add, or remove a main word list

1 Click **Text** ▸ **Writing tools**, and click **Spell check**.

2 Click **Options** ▸ **Main word lists**.

3 Perform a task from the following table.

To	Do the following
Choose a main word list	Enable the check box that corresponds to the main word list that you want to use.
Add a main word list	Click **Add list**. In the **Main word list editor** dialog box, choose a main word list. Click **Open**.
Remove a main word list	Choose a main word list. Click **Remove list**.

Check statistics

You can check text statistics to count text elements, including the number of lines, words, characters, and the names of the fonts and styles used. You can display statistics either for selected text objects or for the entire drawing. If no text is selected, all text elements in the drawing, including tab and space characters, are counted.

To count text elements

1 Do one of the following:

- To count text elements for an entire drawing, click a blank space in the drawing window.
- To count text elements for selected text, select a block of text.

2 Click **Text** ▸ **Text statistics**.

You can also	
Display information about the styles used	Enable the **Show style statistics** check box.

Reference: Writing tools

Languages and supported lookup options

The following table lists the languages and the thesaurus options they support.

Language	Synonym	Antonym	Related Words	Related Information	Cross References	Hypernym	Hyponym	Phrases
Danish	✓							
Dutch	✓	✓	✓		✓	✓	✓	✓
EnglishUS	✓							
EnglishUK	✓							
EnglishCE	✓							
EnglishOZ	✓							
FrenchNational	✓	✓			✓	✓	✓	
FrenchCanada	✓	✓			✓	✓	✓	
GermanNational	✓			✓				
GermanSwiss	✓			✓				
Italian	✓	✓			✓	✓	✓	
Norwegian	✓	✓	✓					
PortugueseNational	✓		✓					
PortugueseBrazilian	✓		✓					
SpanishNational	✓	✓	✓	✓				
SpanishLatin American	✓	✓	✓	✓				
Swedish	✓	✓			✓			

Languages and available writing tools

The following table lists languages, codes, and which writing tools they are available for.

Language	Code	Spelling checker	Grammatik	Thesaurus	Dictionary	Hyphenation
Afrikaans	AF	Yes	No	No	No	Yes
Catalan	CA	Yes	No	No	No	Yes
Czech	CZ	Yes	No	No	No	Yes
Danish	DK	Yes	No	Yes	No	Yes
Dutch	NL	Yes	Yes	Yes	No	Yes
EnglishU.S.	US	Yes	Yes	Yes	Yes	Yes
EnglishU.K.	UK	Yes	Yes	Yes	Yes	Yes
EnglishCanada	CE	Yes	Yes	Yes	No	Yes
EnglishAustralia	OZ	Yes	Yes	Yes	No	Yes
Finnish	SU	Yes	No	No	No	Yes
FrenchCanada	CF	Yes	Yes	Yes	No	Yes
FrenchNational	FR	Yes	Yes	Yes	No	Yes
Galician	GA	Yes	No	No	No	Yes
GermanNational	DE	Yes	Yes	Yes	No	Yes
GermanSwiss	SD	Yes	Yes	Yes	No	Yes
Greek	GR	Yes	No	No	No	Yes
Icelandic	IS	Yes	No	No	No	No
Italian	IT	Yes	No	Yes	No	Yes
Norwegian	NO	Yes	No	Yes	No	No
Polish	PL	Yes	No	No	No	Yes
PortugueseBrazil	BR	Yes	No	Yes	No	Yes

Language	Code	Spelling checker	Grammatik	Thesaurus	Dictionary	Hyphenation
PortuguesePortugal	PO	Yes	No	Yes	No	Yes
Russian	RU	Yes	No	No	No	Yes
Slovak	SL	Yes	No	No	No	Yes
Sotho	ST	Yes	No	No	No	Yes
SpanishAmerica	EA	Yes	Yes	Yes	No	Yes
SpanishNational	ES	Yes	Yes	Yes	No	Yes
Swedish	SV	Yes	No	Yes	No	Yes
Tswana	TN	Yes	No	No	No	Yes
Turkish	TR	Yes	No	No	No	No
Xhosa	XH	Yes	No	No	No	Yes
Zulu	ZU	Yes	No	No	No	Yes

Grammatik

Grammatik uses the following notations to identify parts of speech or parts of a sentence.

Notation in Grammatik	Grammatical term	Explanation
3v	third-person present verb	The following sentences use the third-person present-tense verb form: "He waits." "She brushes her hair." "Does it sing?"
<>	punctuation	Punctuation clarifies the meaning of a phrase or statement. Examples: • period (.) • comma (,) • question mark (?)
abrv	abbreviation	An abbreviation is a shortened version of a word. For example, "etc." is an abbreviation of "etcetera."

Notation in Grammatik	Grammatical term	Explanation
adj	adjective	An adjective modifies a noun. Example: a “good” book.
adv	adverb	An adverb modifies a verb or an adjective. Examples: • go “quickly” • a “very” good book
aux	auxiliary verb	An auxiliary verb is a form of “be,” “have,” or “do.” Examples: • “is” coming • “had” not run • “did” he say
bv	base verb	A base verb is the form of a verb that comes after “to” in an infinitive, or after a modal (such as “would”).
c/s	comparative/superlative	The comparative and superlative forms of adjectives or adverbs indicate a degree of comparison. Examples: • happier • slowest
cj	conjunction	A conjunction joins words, phrases, or clauses. Examples: • the book “and” the pen • I want to leave “because” it is late.
det	determiner	A determiner is a type of adjective. Examples: • a • an • the • some • these • any
direct object	direct object	A direct object receives the action. Example: Bob opened “the box.”
ij	interjection	An interjection is an exclamation. Examples: • Hi! • Oh! • Hey!
indirect object	indirect object	An indirect object tells “to whom” or “for whom” the action of the sentence occurs. Examples:

Notation in Grammatik	Grammatical term	Explanation
		• Bob gave “her” an apple. • I sent “him” a postcard.
inf	split infinitive	A split infinitive is a verb in its infinitive form (to be, to run) that is split by intervening modifiers. For example, in the split infinitive “to boldly go,” the adverb “boldly” splits the infinitive “to go.”
main clause	main clause	A main clause is complete in meaning without any other sentence component. Examples: • Let’s have the picnic today unless it rains. (Main clause: “Let’s have the picnic today”) • When not in school, children play. (Main clause: “children play”)
mod	modal	A modal is a type of auxiliary verb. Examples: • will • must • can • should • might
num	number	A number expresses a quantity. Examples: • “three” boys • “497” days • “62” percent
phrasal	phrasal preposition	A phrasal preposition is a preposition that belongs to, but is separated from, a verb phrase. Example: put the book “down.”
pn	plural noun	A plural noun is the plural form of a noun. Examples: • books • children
poss	possessive noun	A possessive noun shows ownership. It is used as an adjective to modify another noun. Examples: • “dog’s” leg • “students’” cars • “Joe’s” son
ppt	past participle	A past participle is a past-tense verb form. Example: The note was “written” in ink.

Notation in Grammatik	Grammatical term	Explanation
prep phr	prepositional phrase	A prepositional phrase consists of a preposition and its object, plus any modifiers. Prepositional phrases function as adjectives, adverbs, or nouns. Example: We came back “for the second show.”
pres-p	present participle	A present participle is a verb form that can function as part of a verb phrase or as an adjective. It is usually created by adding “ing” to the base verb. Examples: • He is “writing” a book. • She is “going” to bed. • The lawyers presented “closing” arguments.
prn	pronoun	A pronoun takes the place of a noun. Examples: • I • me • you • mine • yourself • these • who • which
pv	past tense	The past tense expresses actions that have already occurred. Examples: • He “wrote” the book. • We “went” to the store.
relative clause	relative clause	A relative clause is a type of subordinate clause that acts like an adjective, describing the noun or pronoun that precedes it. A relative clause usually begins with a relative pronoun, such as “who,” “whom,” or “what.” Example: The employees “who worked diligently” were rewarded.
rel prn	relative pronoun	A relative pronoun introduces a subordinate clause and links it with an independent clause. Examples: The noise “that” scared you was made by the boy “who” lives next door.
sn	singular noun	A singular noun is the name of one person, place, thing, or idea. Examples: • Tom • Canada • pen

Notation in Grammatik	Grammatical term	Explanation
		• health
subject	subject	The subject of a clause performs an action. A subject can be one word or several. Examples: • “John” ran. • “The cats” meowed. • ”All the children and their mothers” took naps.
subordinate clause	subordinate clause	A subordinate clause, which is also called a dependent clause cannot stand alone. It depends on another clause to complete its meaning. Example: We will have the meeting today, “because everyone is here.”
that clause	that-clause	A that-clause is a specialized subordinate clause starting with “that.” Example: We were sure “that you would pay us.”
verb or verb phrase	verb or verb phrase	A verb or verb phrase shows action. Verbs can contain one word or several words, but Grammatik uses “verb phrase” when the verb consists of more than one word. Examples: • John “ran.” • He “has gone.
wh-clause	wh-clause	A wh-clause is a specialized subordinate clause starting with “when,” “how,” “why,” or “where.” A wh-clause can serve as a noun, an adverb, or an adjective. Examples: • We knew “where she would go.” • I will tell you “when I go.”

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Templates

A template is a collection of styles and page layout settings that govern the layout and appearance of a drawing. Templates are sometimes referred to as “templets.”

You can use the preset templates provided with Corel DESIGNER, and you can create and use custom templates.

This section includes the following topics:

- “Use templates” (page 755)
- “Find templates” (page 756)
- “Manage templates” (page 758)
- “Create templates” (page 759)
- “Edit templates” (page 760)

Use templates

When you start a document from a template by using the **File** ▸ **New from Template** command, Corel DESIGNER formats the page according to the page layout settings in the template and then loads all objects and template’s styles into the new document. With this method, you can search and browse for templates.

If you want to use only the styles from a template, you can create a blank document by using the **File** ▸ **Open** command.

You can also import styles from a template into a document at any time.

To start a document from a template

1. Click **File** ▸ **New from Template**.
2. Click one of the following buttons:
   - **Corel online templates** — shows templates in the Corel online library
   - **Local templates** — shows local and network templates
3. Search or browse for templates.
4. Choose a template by clicking a thumbnail in the preview pane.
5. Click **Open**.

For information about searching for templates, see “To find, filter, and sort templates” on page 757.

You can also start a drawing from a template by clicking **File** ▶ **New**, clicking the **Templates** tab, and choosing a template.

You can also start a document from a template by clicking **File** ▶ **Open**, locating the template, double-clicking it, and enabling the **New from template** option in the **Open** dialog box. If you want to use only the template’s styles, disable the **With contents** check box.

To import styles from a template into a document

1. Click **Window** ▶ **Object Styles**.
2. In the **Object Styles** docker, open the **Import, export, or save defaults** flyout, and then click the **Import style sheet** button.
3. Locate the folder where the template is stored.
4. Click the template that contains the styles that you want to load.
5. Click **Import**.
6. In the **Import Styles** dialog box, enable the check boxes for the settings you’d like to import into the document.

Only the template styles are imported. Page layout settings and objects saved with the template are ignored. The attributes of existing objects are maintained.

Find templates

Corel DESIGNER provides an easy way of finding templates.

You can search by the file name, title, or keywords associated with a template. For example, if you type “certificate” in the text field, the application automatically filters out all files that do not match, and you see only the files that have the word “certificate” in the file name or keywords. You can cancel a search at any time.

You can narrow the search results by using the template source (for example, only templates created by you) and category (for example, Brochures, Flyers, or Letterheads & Letters). You can also view the list of your favorite or most recently used templates and sort templates by the name and the date they were created or modified.

You can browse and search either the entire local library (local templates included with Corel DESIGNER and provided by third-party designers, as well as templates that you have created) or online library (online templates provided by Corel DESIGNER) or one pack, folder or list at a time within those libraries.

Add templates

To get you started, Corel provides templates from the Corel online library and local templates (stored in your **Documents\Corel\Corel Content\Templates** folder) that appear by default on the **Templates** tab of the Create a New Document dialog box. If you are looking to expand your template collection, you can download additional template packs from within the **Get More** dialog box.

To access templates that are saved to local folders outside your **Documents\Corel\Corel Content\Templates** folder, you can create links (also known as aliases) to these folders. In addition, aliases can be used to access templates saved to shared network locations as well as secondary storage devices such as USB flash drives, and portable hard drives.

When you copy a folder that contains many templates to your computer, it may take some time for your operating system to index the folder. To view, browse, and search templates in such a folder right away, you may need to reindex the folder.

View template and template information

You can increase the size of thumbnails to recognize a particular template easier and faster, and you can decrease thumbnail size to view more search results at a glance. When you select a template in the viewing area, additional information is displayed about the template's category, style, pagination, and fold options.

To find, filter, and sort templates

1. Click **File** ▸ **New from Template**.
2. Click the **Options** button ⚙ ▸ **Choose content source**, and choose an option.

   If you want to search or browse all templates provided by Corel and any templates added by you, choose **All folders**.
3. Perform a task from the following table.

You can also	
Find templates	Type a word in the **Search** box, and press **Enter**. Templates that match the search term appear in the preview window. **Tip:** To clear the search, delete the search term. Optionally, press **Enter** to see the default list of templates.
Filter templates	From the **Filter templates based on categories** list box, choose a category.
Sort templates	From the **Sort templates by name or date** list box, choose one of the following options: • **Favorites** — shows your favorite templates. Templates in your **Favorites** list are sorted by name. For information about marking templates as favorite, see "To tag, rename, and delete templates" on page 759. • **Recent** — shows the most recently used templates. Templates in your **Recent** list are sorted by name. • **Name** — sorts templates by file name, in alphanumeric order • **Date Created** — sorts templates by the date they were created, starting with the last created template • **Date Modified** — sorts templates by the date they were modified, starting with the last modified template
Browse or search all items in your library	From the **Filter templates based on categories** list box, choose **All categories**. Click the **Options** button ⚙, and click **Browse recursively**.
Reindex a folder	Click the **Options** button ⚙, and click **Reindex folder**.

When you choose **My templates** as the content source, you can browse all templates located in the root of your **Documents\Corel \Corel Content\Templates** folder.

If the Corel DESIGNER shell integration components are not installed (that is, if you have disabled the **Windows Shell Extension** option under **Utilities** in the Setup wizard during a custom installation), you can search for templates only by filename, not by name or keywords.

To download and add a new template pack

1. Click **File** ▸ **New from Template**.
2. Click the **Get More** button.
3. In the **Get More** dialog box, click the template pack you want.
4. Do one of the following:
    - Click **Buy Now**, and follow the onscreen instructions to purchase the item.
    - Click **Download** if the item is included in your product or subscription.

To add an alias to a location that contains templates

1. Click **File** ▸ **New from Template**.
2. Click the **Options** button ⚙ ▸ **Choose content source** ▸ **Add new**.
3. Click **Create alias**.
4. In the **Locate template library** dialog box, browse to the folder or location you want.
5. Click **Select Folder**.

To view templates and template information

1. Click **File** ▸ **New from Template**.
2. Perform one or more tasks from the following table.

To	Do the following
Increase or decrease the size of thumbnails	Move the **Thumbnail size** slider.
View template details	Click a thumbnail in the left pane. The template details are displayed in the right pane. To hide the right pane where template details are displayed, disable the **Show template details** check box.

Manage templates

You can manage the list of your local template packs and aliases (links to local folders, network locations, and secondary storage devices). For example, you can rename the local packs or aliases, and you can remove aliases from the list. If an alias no longer works because the template folder has been moved, you can browse to the new location to restore the link.

To find the templates you like, you can mark them as favorites. In addition, you can view and change the properties of a template. For example, you can change its title and language, add new tags, and delete existing tags. You can change the template category, or you can assign a custom category to a template. When you no longer need a template, you can delete it.

To update the list of template packs and aliases

1. Click **File** ▸ **New from Template**.
2. Click the **Options** button ⚙ ▸ **Choose content source**, and choose a template pack or an alias.
3. Click the **Options** button ⚙, and perform a task from the following table.

To	Do the following
Rename a template pack or alias	Click **Rename,** and in the **Rename** dialog box, type a name in the **Name** box.
Browse to a folder that has been moved or renamed	Click **Browse**, and navigate to the folder that contains the templates.
Remove the alias from the list	Click **Remove**.
Open the template pack or alias in Windows Explorer	Click **Open folder location**.

To tag, rename, and delete templates

1. Click **File** ▸ **New from Template**.
2. Perform an action from the following table.

To	Do the following
Tag a template as favorite	Right-click a thumbnail, and click **Favorite**.
Change the name of a template in your local library, or the tags associated with it	Right-click a thumbnail, and click **Properties**. In the **Properties** dialog box, do any of the following: • Choose a language from the **Language** list box. • Type a new name in the **Title** box. • Add or delete tags in the **Tags** box. • Choose a category from the **Category** list box to categorize the template. • To assign a custom category, choose **New category** from the **Category** list box, and type the category name in the box.
Delete a template from your local library	Right-click a thumbnail, and click **Delete**.

Create templates

If the preset templates do not meet your needs, you can create your own templates, based on documents that you often use. For example, if you regularly put together a newsletter, you can save the page layout settings and styles to a template.

When you save a template, Corel DESIGNER allows you to add reference information, such as pagination, folds, and category. Although adding template information is optional, doing so makes it easier to organize and locate templates later on.

You can change the default location to which templates are saved. For more information, see “Change content locations” on page 133.

To create a template

1. Click **File** ▸ **Save as Template**.
2. Type a name in the list box.
3. Locate the folder where you want to save the template.
4. Click **Save**.
5. In the **Template properties** dialog box, specify the options you want:
   - **Title** — Assign a name to your template. This name will appear with the thumbnail in the **Templates** pane.
   - **Tags** — Type keywords that you want to associate with the template. You can use these words to search for the template on the **Templates** tab of the **Create a New Document** dialog box.
   - **Sided** — Choose a pagination option.
   - **Folds** — Choose a fold from the list.
   - **Category** — Choose a category to assign to the template. To assign a custom category, choose **New category** from the **Category** list box, and type the category name in the box.

If you click **Cancel**, you close the **Template properties** dialog box without saving the template.

If you don’t want to add reference information, click **Save** without specifying any of the options.

Edit templates

You can edit a template by making changes to the styles, page layout settings, or objects. For example, if you like a template but want to make it more versatile, you can add styles that you’ve created or that you’ve taken from another template. For information about editing styles, see “Edit styles and style sets” on page 767. For information about setting page layout options, see “Page layout” on page 785.

To edit a template

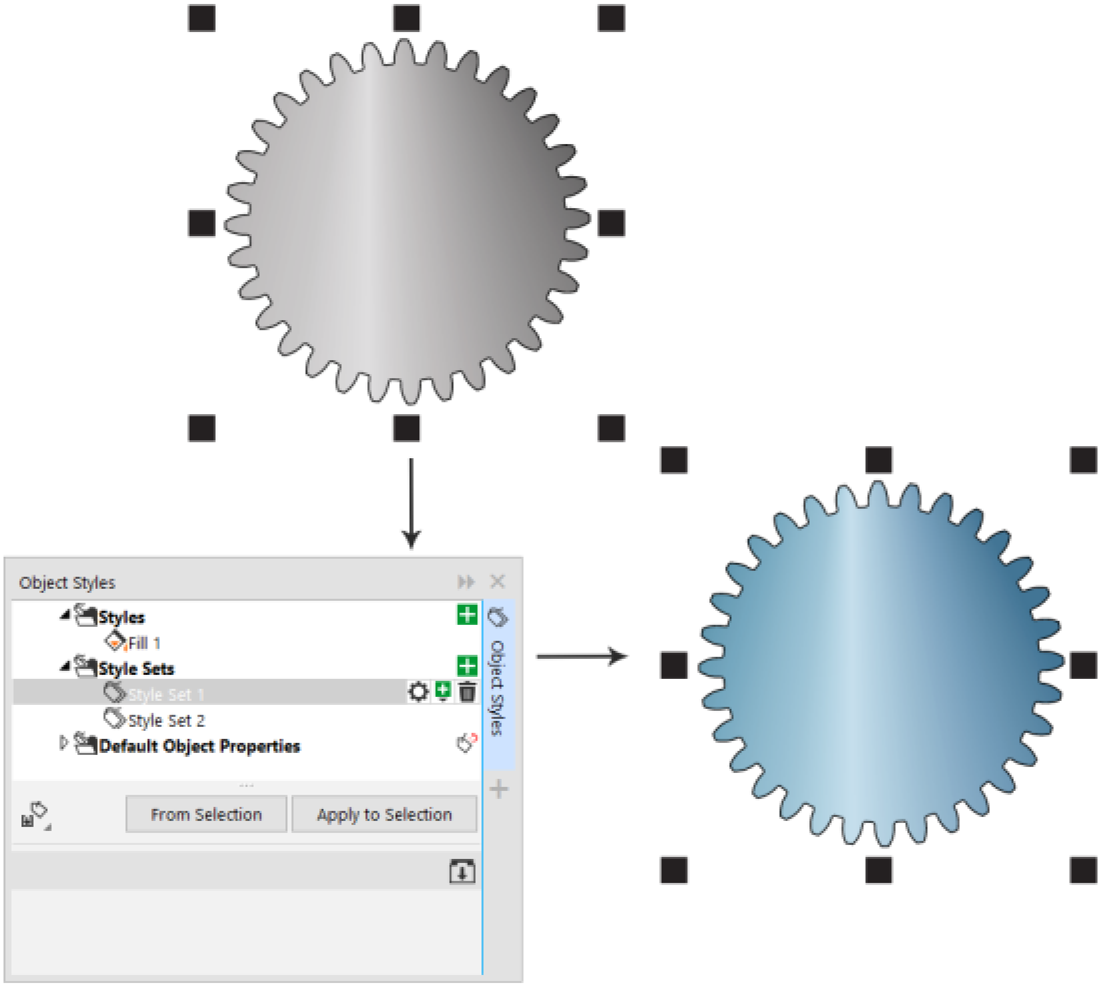
1. Click **File** ▸ **Open**.
2. Locate the folder where the template is stored.
3. Double-click a template filename.
4. In the **Open** dialog box, enable the **Open for Editing** option.

Styles and style sets

Corel DESIGNER provides advanced style capabilities that allow you to format your documents with speed, ease, and consistency. You can create and apply styles and style sets to different types of objects: graphic objects, artistic and paragraph text, callout and dimension objects, and any objects created with the Artistic Media tools.

Styles and style sets are groups of attributes that determine the appearance of objects. When you apply a style or style set to an object, all the attributes defined in that style are applied to the object in one step. That is how you can format simultaneously many different objects and significantly reduce your set-up and production time. What is more, when you edit a style or style set, all the objects defined by that style are automatically updated.

You can also export styles and style sets as style sheets for use in other documents, or import them from previously saved style sheets.


Object Styles
Styles
Fill 1
Style Sets
Style Set 1
Style Set 2
Default Object Properties
From Selection
Apply to Selection
Object Styles

You can quickly change the look of an object by applying a style set.

This section includes the following topics:

- "Create styles and style sets" (page 762)
- "Apply styles and style sets" (page 765)
- "Edit styles and style sets" (page 767)
- "Manage and apply default object properties" (page 768)
- "Export and import style sheets" (page 770)
- "Assign keyboard shortcuts to styles or style sets" (page 770)
- "Find objects that use a specific style or style set" (page 771)
- "Break the link between objects and styles or style sets" (page 771)

Create styles and style sets

A style is a group of formatting attributes that defines an object property, such as outline or fill. For example, to define an outline style, you can specify attributes such as outline width, color, and type of line. To define a character style, you can specify the font type, font style and size, text color and background color, character position, caps, and more. Corel DESIGNER lets you create and apply outline, fill, paragraph, character, and text frame styles.

Corel DESIGNER lets you group styles into style sets. A style set is a collection of styles that helps you define the appearance of an object. For example, you can create a style set containing a fill style and an outline style that you can apply to graphic objects such as rectangles, ellipses, and curves.

There are two options for creating styles. You can create a style or style set based on the formatting of an object that you like, or you can create a style or style set from scratch by setting the object attributes in the **Object Styles** docker.

In Corel DESIGNER, styles can contain other styles. A style that contains another style is called a parent; a style that is contained within another style is called a child. Properties are automatically inherited from the parent; however, you can override inherited properties for a child and set its own specific properties. When you modify the parent style, the child style is updated automatically. If you set child-specific attributes, the attributes are no longer related to the parent, so if you modify the parent, the child-specific attributes will not be modified. The parent-child relationship applies to style sets as well.

You can use child and parent styles in documents where you want objects to share some, but not all, attributes, and you need to make global changes on a regular basis. For example, if you are working on a long document and you want to have headings and subheadings with similar formatting, you can create a parent character style for the headings and a child character style for the subheadings. The parent and the child styles can share the same color and font type but differ in size. If you choose a different color or font type for the parent, both the headings and the subheadings will be updated automatically. The subheadings, however, will still appear smaller than the headings.

To create a style from an object

1 Using the **Pick** tool , right-click an object.

2 Choose **Object Styles**, choose **New Style From**, and point to a style type.
A preview shows you what object attributes will be included in the new style.

3 Click a style type.

4 In the **New Style From** dialog box, type a name in the **New Style Name** box.

If the **Object Styles** docker is not open, enable the **Open Object Styles docker** check box in the **New Style From** dialog box.

You can also create a style from an object by right-clicking the **Styles** folder in the **Object Styles** docker, choosing **New from Selected**, and then choosing a style type.

To create a style set from an object

1 Using the **Pick** tool , right-click an object.

2 Choose **Object Styles**, and point to **New Style Set From**.
A preview shows you what object attributes will be included in the new style set.

3 Click **New Style Set From**.

4 In the **New Style Set From** dialog box, type a name in the **New Style Set Name** box.

If the **Object Styles** docker is not open, enable the **Open Object Styles docker** check box in the **New Style Set From** dialog box.

You can also create a style set from a selected object (or multiple selected objects) by clicking **From Selection** in the **Object Styles** docker. The new style set is added under **Style Sets** in the **Object Styles** docker. If the selected object uses styles that match an existing style set, no new style set is added. Corel DESIGNER selects the matching style set in the **Object Styles** docker.

You can also create a style set from an object by dragging the object to the **Style Sets** folder in the **Object Styles** docker. If you drag the object over an existing style set in the **Style Sets** folder, the attributes of the object replace the attributes of the style set, and all objects to which the style set has been applied are automatically updated.

To define a style

1 Click **Window** ▸ **Object Styles**.

2 In the **Object Styles** docker, click the **New style** button, and choose a style type.

The style appears in the **Styles** folder with a name assigned by the application, for example “Fill 1.”

3 Specify the style attributes that you want.

You can also

Rename a style	Right-click a style, click **Rename**, type a new name, and press **Enter**.
Delete a style	Do one of the following: • Select a style in the **Styles** folder, and click the **Delete style** button. • Right-click a style, and click **Delete**.
Duplicate a style	Right-click a style, and click **Duplicate**.
Create a child style	Do one of the following: • Select a style in the **Styles** folder, and click the **New Child Style** button. • Right-click a style, and click **New Child Style**.

To define a style set

1 Click **Window** ▸ **Object Styles**.

2 In the **Object Styles** docker, click the **New style set** button to create an empty style set to which you can add styles.

The style set appears in the **Style Sets** folder with a name assigned by the application, for example “Style Set 1.”

3 Do one of the following:

- Click the **Add or remove style** button next to the style set, and select the style types that you want to add to the style set. Then, set the properties of each style.
- From the **Styles** folder, drag existing styles to the new style set.

You can also

Rename a style set	Right-click a style set in the **Style Sets** folder, click **Rename**, type a new name, and press **Enter**.

You can also

Delete a style set	Do one of the following: • Select a style set in the **Style Sets** folder, and click the **Delete style set** button 🗑. • Right-click a style set, and click **Delete**.
Duplicate a style set	Right-click a style set, and click **Duplicate**.
Create a child style set	Do one of the following: • Select a style set in the **Style Sets** folder, and click the **New Child Style Set** button ⊞. • Right-click a style set, and click **New Child Style Set**.

Apply styles and style sets

When you apply a style or a style set to an object, the object takes on only the attributes that are defined by the style or style set. For example, if you apply an outline style, the object outline changes while its other attributes stay the same.

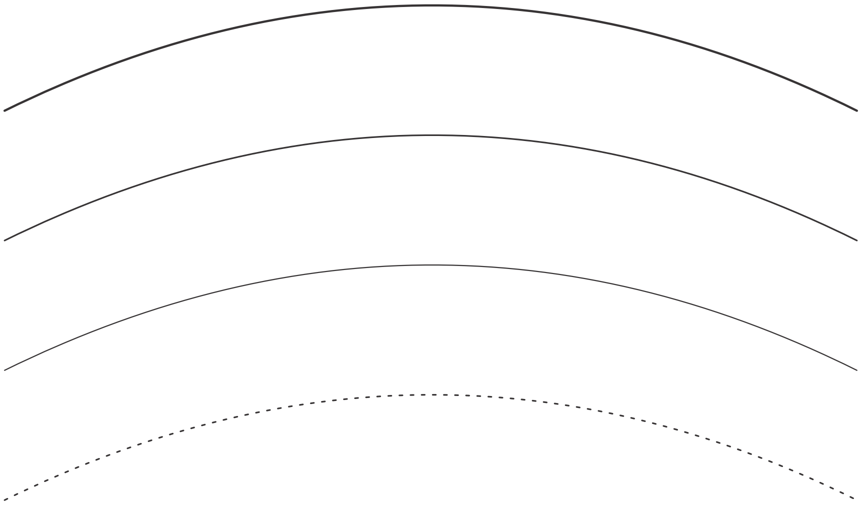
You can apply styles and styles sets by using the **Object Styles** docker and the **Properties** docker.

In the **Properties** docker, attributes which are defined by a style appear with a source indicator that is green and has a vertical line in the middle ◫. (The source indicator is the little square next to the attribute name.) If there is no style applied, the source indicator appears blank ☐. If there is an override of the applied style, the source indicator color is orange with a horizontal line in the middle ⊟.

In addition, you can apply line (outline) style sets that meet S1000D requirements to curves and other objects. The following line style sets are available: Thick Line, Medium Line, Thin Line, Center Line, and No Line. You can apply these line style sets from the Object Styles docker or by using shortcut keys. When you import curves that have the properties of any of the available line style sets, you can apply the corresponding style set with one click.

The following tables lists the available default line style sets, their properties, and the shortcut key combinations you can use to apply them.

Default Style Set	Properties	Shortcut
Thick Line	black solid line, 0.35 mm wide	Ctrl + Shift + 1
Medium Line	black solid line, 0.25 mm	Ctrl + Shift + 2
Thin Line	black solid line, 0.18 mm wide	Ctrl + Shift + 3
Center Line	black dashed line, 0.25 mm wide	Ctrl + Shift + 4
No Line	0 mm	Ctrl + Shift + 5



Default line style sets from top to bottom: Thick Line, Medium Line, Thin Line, and Center Line.

To apply a style or style set to an object

1. Using the **Pick** tool, select an object.
2. Click **Window** ▸ **Object Styles**.
3. In the **Object Styles** docker, select a style or style set, and click **Apply to Selection**.

To see a preview of the style or style set before applying it, point to it in the **Object Styles** docker.

You can also apply a style by clicking a source indicator next to an object property (outline, fill, character, paragraph, or frame) in the **Properties** docker and choosing a style from the list of styles.

You can also apply a style or style set to a selected object by using any of the following methods:

- In the **Object Styles** docker, double-click a style or style set.
- Right-click the object, choose **Styles**, choose **Apply Style**, and then choose a style or style set from the list.
- In the **Object Styles** docker, right-click a style or style set, and choose **Apply Style** or **Apply Style Set**.
- In the **Object Styles** docker, select a style or style set, and drag it to the object.

To apply a line style set to an object

1. Using the **Pick** tool, select an object.
2. Click **Window** ▸ **Object Styles**.
3. In the **Object Styles** docker, select one of the following style sets:
   - **Thick Line**
   - **Medium Line**
   - **Thin Line**
   - **Center Line**
   - **No Line**
4. Click **Apply to Selection**.

To apply existing line styles to imported curves that match the style properties, select the curves, and click **From Selection**.

Edit styles and style sets

You can edit a style or style set either by changing its attributes in the **Object Styles** docker, or by changing the attributes of an object linked to the style or style set, and then applying these changes to the style or style set.

You can also edit a style or style set by copying attributes from an object to the style or style set.

You can override style attributes. When you override an attribute, it is no longer related to the style definition, and changes to the style do not affect the object until you remove the override.

To edit a style

1. Click **Window** ▸ **Object Styles**.
2. In the **Object Styles** docker, open the **Styles** folder, and select a style.
3. In the style properties area of the **Object Styles** docker, modify the attributes you want.

To edit a style set

1. Click **Window** ▸ **Object Styles**.
2. In the **Object Styles** docker, open the **Style Sets** folder, and select a style set.
3. Click the **Add or remove style** button next to the style set, and click the style type that you want to add or remove from the style set.
   Check marks appear next to the style types that are included in the style set.

   In the style properties area of the **Object Styles** docker, you can edit the styles that are included in the style set.

To edit a style or style set by editing an object

1. Using the **Pick** tool, select an object that has a style or style set applied to it.
2. Click **Edit** ▸ **Properties**.
3. In the **Properties** docker, edit the object properties.
4. In the document window, right-click the object, choose **Object Styles** from the context menu, and choose **Apply to Style**.

   The new attributes of the object replace the attributes of the styles or style sets associated with this object.

To edit a style or style set by copying properties from an object

1. Click **Window** ▸ **Object Styles**.
2. Drag an object from the document window over a style or style set name in the **Object Styles** docker.

You can also copy the properties of an object to a style or style set by right-clicking the style or style set in the **Object Styles** docker, choosing **Copy Properties From**, and then clicking an object in the document window.

To override a style attribute

1. Using the **Pick** tool, select an object that has a style applied to it.

2 Click **Edit** ▸ **Properties**.

3 In the **Properties** docker, edit an object attribute defined by a style.

The source indicator next to the attribute changes from green with a vertical line to orange with a horizontal line, showing that the object attribute is no longer defined by the style.

To remove a style override, do one of the following:

- Click the orange source indicator, and choose **Revert**.
- In the document window, right-click the object by using the **Pick** tool, choose **Object Styles** from the context menu, and choose **Revert to Style**.

Manage and apply default object properties

The default object properties in Corel DESIGNER control the appearance of text and graphic objects in the active document. For example, when you install Corel DESIGNER for the first time, each new graphic object has a black outline and no fill by default.

Using the **Object Styles** docker or the **Change Document Defaults** dialog box, you can modify the default properties of the following types of objects:

- **Artistic Media** — brushstrokes created with the Artistic Media tool
- **Artistic Text** — single words or short lines of text that are entered without text frames
- **Callout** — callout lines and text
- **Dimension** — dimension lines and text
- **Graphic** — lines, rectangles, ellipses, polygons, common shapes as well as grids drawn with the **Graph Paper** tool
- **Painterly Brushstroke** — brushstrokes drawn with the **Painterly Brush** tool
- **Paragraph Text** — block text inserted in text frames
- **QR Code** — barcode objects that represent information in two dimensions

The **Change Document Defaults** dialog box comes up each time you choose a control that lets you change fill, outline, or text properties when there are no objects selected in the drawing window. If you don’t want to change any default object properties, click **Cancel**.

When you modify the defaults, Corel DESIGNER automatically saves these changes to the current document. If you want to use the custom settings in subsequent documents that you create, you can set them as the new document defaults.

You can specify which object styles, style sets, color styles, or default object properties in the active drawing are set as the new document defaults.

You can apply the default object properties to edited or imported objects.

To edit default object properties

1 Click **Window** ▸ **Object Styles**.

2 In the **Object Styles** docker, open the **Default Object Properties** folder, and choose one of the following object types:
  - Artistic Media
  - Artistic Text
  - Callout
  - Dimension
  - Graphic

  - **Painterly Brushstroke**
  - **Paragraph Text**
  - **QR Code**
3 Modify the attributes you want in the **Object Styles** docker.

  Any changes you make are applied to all new objects in the active document and are automatically saved with the document.

You can also

Undo changes by reverting selected default properties to the default factory settings for new documents	Do one of the following: • Click the **Revert to new document default** button next to the object type. • Right-click the object type, and choose **Revert to new document default**.
Undo changes to the default object properties for all object types by reverting to the default factory settings for new documents	Do one of the following: • Click the **Revert all to new document default** button next to the **Default Object Properties** folder. • Right-click the **Default Object Properties** folder, and click **Revert all to new document default**.
Set selected object properties as the default settings for new documents	Do one of the following: • Click the **Set as new document default** button next to the object type. • Right-click the object type, and click **Set as new document default**.

You can also modify the default object properties while editing any object in the document window. Right-click the **Default Object Properties** folder in the **Object Styles** docker, and choose **Update Default Properties When Editing Objects.** Any change you make to an object becomes the default setting for new objects.

To set the current style settings as the new document defaults

1 Click **Window** ▸ **Object Styles**.

2 In the **Object Styles** docker, click the **Import, export, or save defaults** button, and click **Set as New Document Defaults**.

3 Enable the check boxes for the settings that you'd like to save as the default settings for new documents.

You can also save settings as the default settings for new documents by using the **Options** dialog box. For more information, see "Save and restore defaults" on page 1013.

To apply the default object properties to an edited or imported object

1 Using the **Pick** tool, select an object.

2 Click **Window** ▸ **Object Styles**.

3 In the **Object Styles** docker, open the **Default Object Properties** folder, and double-click the relevant object type from the following list:
  - **Artistic Media**

- Artistic Text
- Callout
- Dimension
- Graphic
- Painterly Brushstroke
- Paragraph Text
- QR Code

Export and import style sheets

You can make styles and style sets available for use in other documents by exporting them to a Corel DESIGNER style sheet (.cdss) file. A style sheet contains all the object styles, style sets, color styles, and default object properties in the active document. You can also use styles and style sets from other documents by importing the style sheet to which they were saved.

To export a style sheet

1. Click **Window** ▸ **Object Styles**.
2. In the **Object Styles** docker, click the **Import, export, or save defaults** button, and click **Export Style Sheet**.
3. In the **Export Style Sheet** dialog box, choose the folder where you want to save the style sheet.
4. Type a file name in the **File name** box.
5. Click **Export**.
6. Enable the check boxes for the settings you'd like to export from the document.

To import a style sheet

1. Click **Window** ▸ **Object Styles**.
2. In the **Object Styles** docker, click the **Import, export, or save defaults** button, and click **Import Style Sheet**.
3. In the **Import Style Sheet** dialog box, choose the folder where the style sheet is stored.
4. Select the file name, and click **Import**.
5. Enable the check boxes for the settings you'd like to import into the document.

You can also import styles and style sets from an existing Corel DESIGNER file by selecting the file in the **Import Style Sheet** dialog box and clicking **Import**.

Assign keyboard shortcuts to styles or style sets

You can assign a keyboard shortcut to a style or style set. When you press the keyboard shortcut, Corel DESIGNER applies the style or style set to the selected object. A keyboard shortcut can use up to four different keystrokes.

If a keyboard shortcut is already assigned to another command, you can override the existing setting.

To assign a keyboard shortcut to a style or style set

1. Click **Window** ▸ **Object Styles**.
2. In the **Object Styles** docker, right-click a style or style set, and click **Assign Keyboard Shortcut**.

   The **Options** dialog box opens with the **Shortcut keys** tab of the **Commands** page displayed and **Apply styles** in the top list box selected.

3 Select the style or style set to which you want to assign a shortcut.
If you have already assigned a keyboard shortcut to the selected style, the shortcut is displayed in the **Current shortcut keys** box.

4 Click in the **New shortcut key** box, and press a key combination.
If the key combination is already assigned to another command, that command is listed in the **Currently assigned to** box.

5 Click **Assign**.

If the same keyboard shortcut is already assigned to another command, the second assignment overwrites the first. By enabling the **Navigate to conflict on assign** check box, you can automatically navigate to the command whose shortcut you reassigned and assign a new shortcut.

Find objects that use a specific style or style set

Corel DESIGNER allows you to find objects with a specific style or style set in the active drawing. For example, you can find all text objects that use a specific heading style.

To find objects that use a specific style or style set

1 Click **Window** ▸ **Object Styles**.

2 In the **Object Styles** docker, open the styles or styles sets folder that contains a specific style or style set.

3 Right-click the style or style set, and choose **Select Objects Using Style**.

Break the link between objects and styles or style sets

You can break the link between an object and the style or style set applied to it. When you break the link, the object retains its current appearance. Subsequent changes to the style or style set will not affect the object attributes.

To break the link between an object and a style or style set

- In the document window, right-click an object by using the **Pick** tool, choose **Object Styles** from the context menu, and click **Break Link to Style**.

If the **Break Link to Style** command is not available, there are no styles or style sets applied to this object.

You can also break the link between an object and a style by clicking the source indicator next to the styled property (outline, fill, paragraph, character, or frame) in the **Properties** docker and choosing **Not Styled**.

Color styles

A color style is a color you save and apply to objects in a document. Any time you update a color style, you also update all objects using that color style. Color styles allow you to apply custom colors with ease and consistency.

This section contains the following topics:

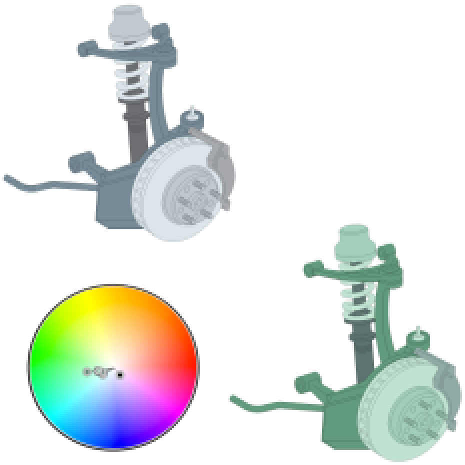
- "Create and apply color styles" (page 773)
- "Edit color styles" (page 776)
- "View color styles" (page 780)
- "Export and import color styles" (page 781)
- "Break the link between a color style and an object" (page 781)

Create and apply color styles

You can create color styles from the colors of an existing object or from scratch. When you create a color style, the new color style is saved to the active document and to the Color styles palette.

After you create a color style, you can apply it to objects in the document. Corel DESIGNER lets you access available color styles through various controls: the **Color Styles** docker, the **Object Styles** docker, the **Properties** docker, the Color styles palette, and the Document palette. (A color style is automatically added to the Document palette when you apply it to an object.)

Color styles can be combined into groups called harmonies. A harmony allows you to link color styles into hue-based relationships and modify them together as a set. By editing color styles in a harmony, you can quickly create a variety of alternate color schemes by shifting the colors together, or you can alter the color composition of your artwork in one step.



Color harmonies let you change combinations of colors easily.

Corel DESIGNER allows you to create a special type of color harmony called a gradient. A gradient consists of a master color style and a number of shades of that color style. For most of the available color models and palettes, the derivative color styles share the same hue as the master color style but have different saturation and brightness levels. With the PANTONE MATCHING SYSTEM® and Custom spot color palettes, the master color style and the derivative color styles are linked to one another but have different tint levels.

You can create a harmony from the colors of an existing object or from scratch.

Corel DESIGNER also lets you select all color styles that are not used in the document or merge unwanted color styles into others. It also lets you convert color styles to different color modes or to spot colors to prepare your document for production printing.

To create a color style or harmony from a selected object

1 Select an object by using the **Pick** tool .

2 Click **Window** ▸ **Color Styles**.

3 In the **Color Styles** docker, click the **New color style** button , and choose **New from selected**.

4 In the **Create color styles** dialog box, enable one of the following options in the **Create color styles from** area:

- **Object fill** — creates a color style from the color of the object fill
- **Object outline** — creates a color style from the color of the object outline
- **Both fill and outline** — creates color styles from the object fill and outline colors

5 To group the new color styles based on hues of similar saturation and value, enable the **Group color styles into harmonies** check box, and specify the number of harmonies in the box.

To convert the color styles to a different color mode, enable the **Convert all color styles to** check box, and choose a color mode from the list box.

You can also create color styles or color harmonies from a selected object by using any of the following methods:

- Drag the selected object to the top part of the gray area in the **Color Styles** docker to create independent color styles, or drag the selected object to the bottom part of the gray area to create color styles grouped into harmonies. Then, specify the settings you want in the **Create color styles** dialog box.
- Right-click the object in the document window, and choose **Color styles** ▸ **New from Selected**. Then, specify the settings you want in the **Create color styles** dialog box.

To create a color style

1 Click **Window** ▶ **Color Styles**.

2 Drag a swatch from any open palette to the top part of the gray area in the **Color Styles** docker.

You can also create a color style by clicking the **New color style** button, choosing **New color style**, and choosing a color in the **Color editor**. The **Color editor** provides a variety of options to choose the right color: **Eyedropper** tool, color viewers, sliders, and palettes. For more information about choosing colors, see "Color" on page 467.

If you want to create color styles from all the colors in your document, do one of the following:

- In the **Color Style**s docker, click the **New color style** button, and choose **New from document.**
- In the document window, right-click an object using the **Pick** tool, and choose **Color styles** ▶ **New from document**.

To create a color harmony

1 Click **Window** ▶ **Color Styles**.

2 In the **Color Styles** docker, click the **New color harmony** button, and choose **New color harmony**.

A folder icon for the color harmony appears in the bottom part of the gray area.

3 Drag any color swatches or color style swatches to the harmony folder.

You can also duplicate a harmony by selecting its folder in the **Color Style**s docker, clicking the **New color harmony** button, and choosing **Duplicate harmony**.

You can resize the **Color harmonies** area so that you can view available color harmonies without scrolling by pointing to the grab area, and when the cursor changes to a two-directional arrow, dragging the edge of the pane.

To create a gradient

1 Click **Window** ▶ **Color Styles**.

2 In the **Color Style**s docker, select a color style as the master color for the gradient.

3 Click the **New color harmony** button, and choose **New gradient**.

4 In the **New gradient** dialog box, specify the number of shades in the **Number of colors** box.

5 Adjust the **Shade similarity** slider.
Move the slider to the left to create very different shades; move the slider to the right to create very similar shades.

6 Enable one of the following options:

- **Lighter shades** — creates shades that are lighter than the master color
- **Darker shades** — creates shades that are darker than the master color
- **Both** — creates an equal number of light and dark shades

To apply a color style

1 Click **Window** ▶ **Color Styles**.

2 Select an object by using the **Pick** tool.

3 In the **Color Styles** docker, do one of the following:

- Double-click a color style to apply a fill.
- Right-click a color style to apply an outline.

You can also

Delete a color style	Select the color style, and click the **Delete** button.
Merge selected color styles with the last selected color style	Click the **Merge** button.
Swap color styles	Select two color styles in the **Color Styles** docker, and click the **Swap color styles** button. The fill color style becomes the object outline, and the outline color style becomes the object fill.
Select all color styles which are not used in the document	Click the **Select unused** button.

You can also apply a color style to a selected object by using any of the following methods:

- On the **Color styles** palette or the **Document** palette, click a color style to apply a fill or right-click a color style to apply an outline. To open the **Color styles** palette, click **Window** ▶ **Color palettes** ▶ **Color styles palette**.
- Drag a color style from a palette or the **Color Styles** docker to the object.
- In the **Outline** or **Fill** section of the **Properties** docker, click the source indicator next to the color picker, and choose from the list of previously created color styles.
- You can also use the **Object Styles** docker to apply a color style, if the object style that is assigned to an object contains a color attribute, such as a fill or outline. In the style properties area of the **Object Styles** docker, click the source indicator next to a color picker, and choose from the list of previously saved color styles.

Edit color styles

You can edit an individual color style or a color style in a harmony.

When you edit a harmony, you can edit color styles simultaneously by preserving the relationship between them, or you can modify individual color styles within the harmony.

When you change the hue of the master color style in a gradient, all its derivative shades are updated based on the new hue and the original saturation and brightness value.

Harmony rules

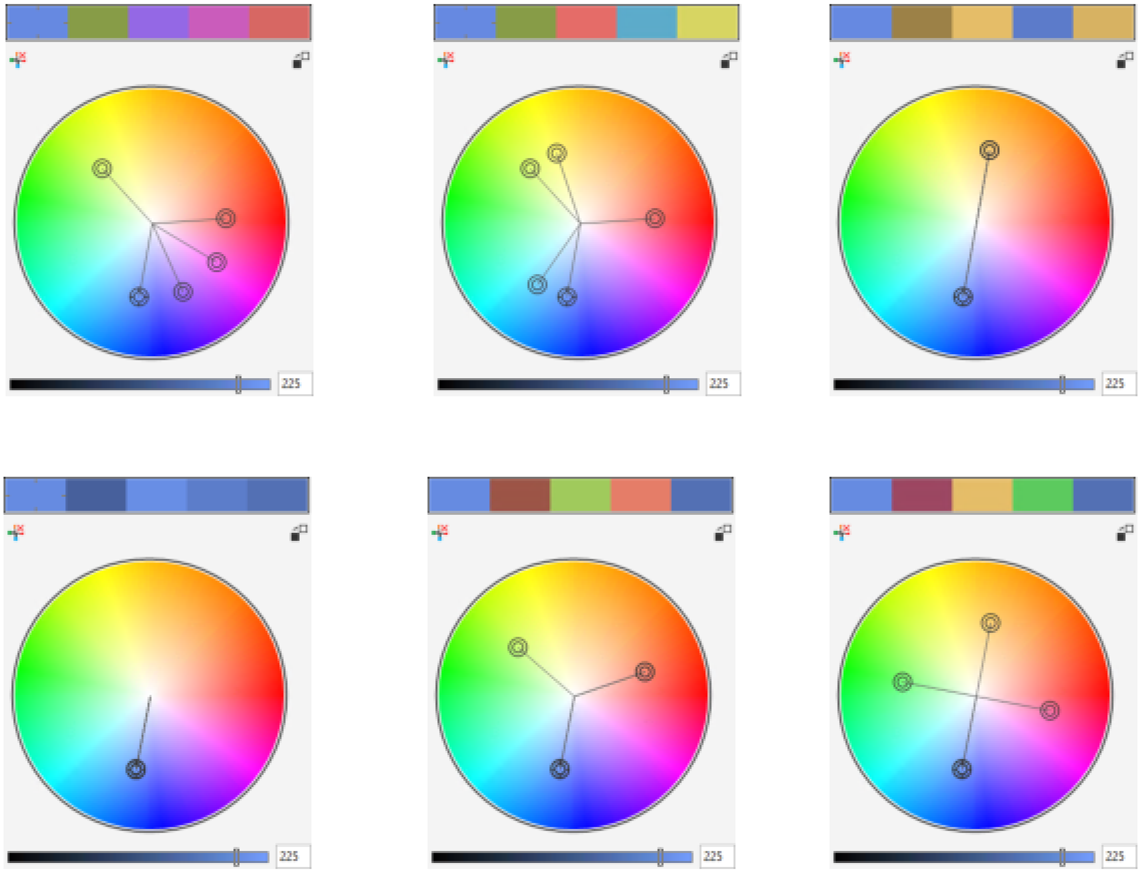
You can apply a rule to a color harmony to shift all colors according to predetermined logic and create various color schemes (combinations). The selected color in the color harmony is considered to be the base color and is used as reference to position the remaining colors on the color wheel.

You can also use a harmony rule to create a color harmony from scratch. The resulting color harmony contains five colors that are created randomly based on the chosen rule, and its base color is the selected color in the harmony swatch list.

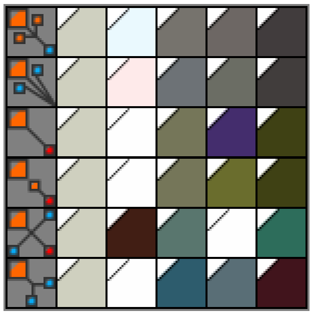
The following harmony rules are available.

- **Analogous** — includes colors that are next to each other on the color wheel, creating clear and smooth color schemes

- **Analogous - Accented** — similar to the Analogous rule, but includes a complementary (contrasting) color in addition to the adjacent colors
- **Complementary** (also known as “contrast”) — balances the base color with the opposite color on the color wheel. Warm and cold colors are created for vibrant and energetic color schemes.
- **Monochromatic** — includes variations of a single color, creating soothing color schemes
- **Tetrad** — based on a pair of colors and their complements on the color wheel. This rule usually creates bold color harmonies and requires careful planning when used.
- **Triad** — balances the base color with colors that are situated close to the opposite end of the color wheel, forming a triangle. This harmony rule usually creates color schemes of soft contrast.



Examples of color harmonies created from scratch by using the following harmony rules: (top) Analogous - Accented, Analogous, Complimentary; (bottom) Monochromatic, Triad, Tetrad



The icons on the harmony folders show that the color harmonies are based on different harmony rules. From top to bottom: Analogous - Accented, Analogous, Complementary, Monochromatic, Tetrad, and Triad.

Editing color harmonies

You can edit color harmonies in various ways: by removing a previously applied harmony rule, by substituting the base color with the opposite color on the color wheel, by moving colors to different arms on the color wheel, and by dragging the color harmony on the color wheel.

You can select colors from multiple color harmonies and edit them simultaneously. This feature lets you edit multiple rule-based color harmonies at the same time without removing the rules.

In addition, you can convert a color style to the Grayscale color mode from within the **Color Styles** docker.

To edit a color style

1. Click **Window** ▸ **Color Styles**.
2. In the **Color Styles** docker, select an individual color style or a color style in a harmony.
3. In the **Color editor** or **Harmony editor**, edit the color style by using any of the available controls: **Eyedropper** tool, color viewers, sliders, and palettes.

   For more information about choosing colors, see "Color" on page 467.

You can also

Rename a color style	Select the color style in the **Color Styles** docker, and type a new name in the name box at the top of the docker.
Convert a color style to a different color mode	Click the **Convert** button, and choose a color mode from the flyout.
Convert a color style to a spot color	Click the **Convert** button, and choose **Convert to Spot**.

To edit a color harmony

1. Click **Window** ▸ **Color Styles**.
2. In the **Color Styles** docker, click a harmony folder.
3. Do any of the following:
   - In the **Harmony editor**, click a selector ring and drag to edit the color styles in the harmony. To constrain the movement of the selector ring, hold down while dragging the selector ring to preserve the original saturation, or hold down **Shift** to preserve the original hue.
   - In the **Color editor**, choose a color by using any of the available controls: Eyedropper tool, color viewers, sliders, and palettes. For more information about choosing colors, see "Color" on page 467.
4. In the **Harmony editor**, move the **Brightness** slider to change the tint of the color.

   If you want to specify the exact tint, type a value in the **Brightness** box.

To edit an individual color style in the harmony, select the style by clicking its swatch in the harmony folder, or by clicking its respective selector ring or swatch in the **Harmony editor**.

You can resize the **Color harmonies** area so that you can view available color harmonies without scrolling by pointing to the grab area, and when the cursor changes to a two-directional arrow, dragging the edge of the pane.

You can reorder color harmonies by dragging a color swatch.

To apply a rule to a color harmony

1. Click **Window** ▸ **Color Styles**.
2. In the **Color Styles** docker, click a harmony folder.
3. Choose a rule from the **Harmony rule** list box.

You can also

Create a rule-based color harmony from scratch	Make sure that no color styles are selected, and choose a rule from the **Harmony rule** list box.
Distribute colors evenly when changing a harmony rule	Make sure the **Distribute colors** button is enabled, and choose a harmony rule from the **Harmony rule** list box. Colors will be distributed evenly along the arms on the color wheel, which can result in radical color changes. When the **Distribute colors** button is disabled, color relationships in the color harmony are maintained.

You can choose **Custom** from the **Harmony rule** list box to remove a previously applied rule or start a new harmony folder.

To edit a color harmony

1. Click **Window** ▸ **Color Styles**.
2. In the **Color Styles** docker, click a color style in a color harmony.
3. In the Harmony editor, perform any of the following tasks.

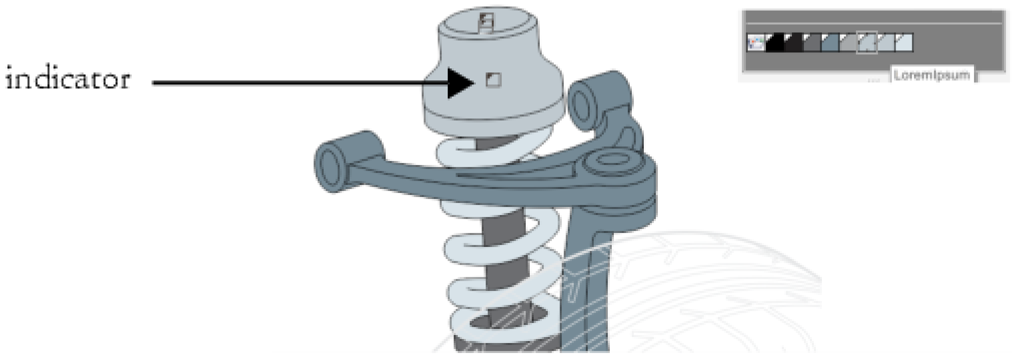
To	Do the following
Remove a rule from a color harmony	Click the **Remove harmony rule** button.
Change to the opposite color on the color wheel	Click the **Switch to opposite color** button.
Move a color to another arm	Holding down **Alt**, drag a selector ring to another arm. This feature is available for color harmonies that are based on the Complementary, Tetrad, or Triad harmony rule as well as custom color harmonies.
Edit multiple color harmonies simultaneously	Click the color styles you want while holding down **Ctrl**, and drag a selector ring in the Harmony editor.
Convert a color style to the Grayscale color mode	Click the **Convert** button, and click **Convert to grayscale**.

You can also convert a color style or a color harmony to the Grayscale color mode in the **Create Color Styles** docker when you are creating a color style or a color harmony from a selected object. For information about how to access the **Create Color Styles** docker, see "To create a color style or harmony from a selected object" on page 774.

View color styles

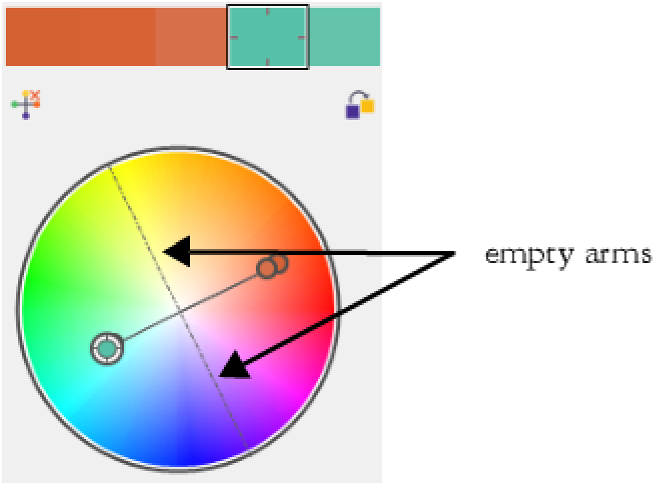
Several view options are available in the **Color Styles** docker to help your work with color styles more easily.

Hint view shows what objects are associated with color styles. When you point to a color style in the **Color Styles** docker, an indicator marks the object that uses the color style in the document window.



Hint view helps you identify objects that use specific color styles.

In addition, you can show larger color swatches, and you can view empty arms in color harmonies in the Harmony editor.



Two of the arms in this color harmony, based on the Tetrad harmony rule, do not contain any colors, but are displayed to help with editing tasks.

To use Hint view

1 Click **Window** ▶ **Color Styles**.

2 In the **Color Styles** docker, click the **View options** button, and click **Hint view**.

3 Point to a color style that was applied to an object.

A small indicator ◩ appears in the center of the object that uses the color style.

To show larger color swatches

1 Click **Window** ▶ **Color Styles**.

2 In the **Color Styles** docker, click the **View options** button, and click **Use large swatches**.

To show empty arms in a color harmony

1 Click **Window** ▶ **Color Styles**.

2 In the **Color Styles** docker, click the **View options** button, and click **Show empty arms**.

Export and import color styles

You can reuse color styles by adding them to custom palettes, saving them as the new document defaults, or exporting them to a style sheet. You can also import color styles from other documents. For more information, see "Create and edit color palettes" on page 479, "Manage and apply default object properties" on page 768, and "Export and import style sheets" on page 770.

Break the link between a color style and an object

When you break the link between a color style and an object, the object no longer derives its color properties from the color style; you can update the color style without modifying the object.

To break the link between a color style and an object

- Right-click an object by using the **Pick** tool, and choose **Color styles** ▶ **Break link to color styles**.

You can also break the link to a color style in the **Properties** docker. Click the source indicator next to the color picker in the **Outline** or **Fill** sections of the **Properties** docker, and choose **Break link to color style**.

Pages and layout

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Pages

Corel DESIGNER lets you specify the size, orientation, unit of scale, and background of the drawing page. You can choose to view one page or multiple pages at a time. You can add pages to drawings and duplicate existing pages. Corel DESIGNER provides options to change the width and height of pages. You can also reposition pages onscreen and reorder pages in a document. To resize or move a page to a different location in multipage view, you must select it. To delete a page, you need to make it active. You can specify custom names for pages and search for pages in the **Pages** docker. If a page contains a design that you would like to share with a customer, you can export the page as a separate file.

This section contains the following topics:

- “Page layout” (page 785)
- “Page background” (page 788)
- “Page views” (page 789)
- “Add, duplicate, and delete pages” (page 793)
- “Select and activate pages” (page 795)
- “Resize pages” (page 796)
- “Position and order pages” (page 799)
- “Rename pages” (page 800)
- “Find pages” (page 800)
- “Export pages” (page 800)
- “Insert page numbers” (page 801)

Page layout

You can begin working on a drawing by specifying settings for the size, orientation, and layout style of the page. The options you choose when specifying the page layout can be used as a default for all new drawings you create. You can also adjust the page size and orientation settings to match the standard paper settings for printing.

Page size

There are two options for specifying a page size: choosing a preset page size and creating your own. You can choose from many preset page sizes, ranging from legal-size paper and envelopes to posters and web pages. If a preset page size does not meet your needs, you can create a custom page size by specifying a drawing’s dimensions.

You can save custom page sizes as presets for later use, and you can delete any custom preset page sizes that you no longer need.

Page orientation

The orientation of the page can be landscape or portrait. In landscape orientation, the drawing's width is greater than its height, and in portrait orientation, the drawing's height is greater than its width. Any pages you add to a drawing have the current orientation; however, you can change the orientation of individual pages at any time.

Layout styles

When you use the default layout style (Full Page), each page in a document is considered a single page and prints on one sheet. You can choose layout styles for multipage publications, such as booklets and brochures. The multipage layout styles — Book, Booklet, Tent Card, Side-fold Card, Top-fold Card, and Tri-fold Brochure — split the page size into two or more equal parts. Each part is considered a separate page. The advantage of working with separate parts is that you can edit each page in upright orientation, and in sequential order in the drawing window, regardless of the layout required to print your document. When you are ready to print, the application automatically arranges the pages in the order required for printing and binding.

Label styles

You can choose from more than 800 preset label formats from different label manufacturers. You can preview the dimensions of labels and see how they fit on a printed page. If Corel DESIGNER does not provide a label style that meets your requirements, you can modify an existing style or create and save your own original style.

To set the page size and orientation

1. Click **Layout** ▸ **Page Size**.
2. Enable the **Page size** option.
3. Perform a task from the following table.

To	Do the following
Choose a preset page size	Choose a page size from the **Size** list box.
Match the page size and orientation to the printer settings	Click the **Get page size from printer** button.
Specify a custom page size	Type values in the **Width** and **Height** boxes.
Set the page orientation	Click the **Landscape** or the **Portrait** button.
Set the page size and orientation for an individual page in a multipage document	Make sure that the page you want to change is displayed in the drawing window, choose a page size and orientation, and enable the **Apply size to current page only** check box.
Display the page border	Enable the **Show page border** check box.
Add a frame around the page	Click **Add page frame**.
Choose a rendering resolution for the document	Choose a resolution from the **Rendering resolution** list box.
Set a bleed limit	Enable the **Show bleed area** check box, and type a value in the **Bleed** box.

You can also open the **Options** dialog box with the **Page size** page displayed by double-clicking the shadow of the drawing page.

You can change the page orientation by clicking **Layout** ▶ **Switch Page Orientation**.

To change the page orientation in multipage view (**View** ▶ **Multipage View**), right-click the page name label, and click **Switch Page Orientation**.

To add or delete custom preset page sizes

1. Click **Layout** ▶ **Page Size**.
2. Perform a task from the following table.

To	Do the following
Add a custom preset page size	Specify a custom page size in the **Width** and **Height** boxes, click the **Save** button, and type a name for the custom page in the **Save custom page type as** box. The custom preset page size appears in the **Size** list box.
Delete a preset page size	Choose a page size from the **Size** list box, and click the **Delete** button.

With the **Pick** tool active and no objects selected, you can also add or delete custom preset page sizes by clicking **Edit this list** at the bottom of the **Page size** list box on the property bar.

To choose a layout style

1. Click **Layout** ▶ **Page Layout**.
2. Choose a layout style from the **Layout** list box.

   Each layout style is accompanied by a short description and illustration.

To use a label style

1. Click **Layout** ▶ **Page Size**.
2. Enable the **Label presets** option.
3. Double click a manufacturer name from the list, and then choose a label style.

   If you want to customize the label style, click **Customize**, and adjust the label size, margins, gutters, and the number of labels appearing on each sheet.

   If you want to save the custom label style you created, click the **Add** button +. In the **Save Settings** dialog box, type a name for the new label style in the **Save as** box.

You cannot use label styles if a drawing contains multiple pages.

For best results, choose **Letter** paper size and **Portrait** orientation before applying a label style.

To save the current page layout as the default

1. Click **Layout** ▶ **Document Options**.
2. Click **Save as Default**.
3. Enable the **Page size** and **Layout** check boxes.

Page background

You can choose the color and type of background for a drawing. For example, you can use a solid color if you want a uniform background. If you want a more intricate or dynamic background, you can use a bitmap.

When you choose a bitmap as the background, it is embedded in the drawing by default. This option is recommended. However, you can also link the bitmap to the drawing so that if you later edit the source image, the change is automatically reflected in the drawing. If you send a drawing with a linked image to someone else, you must also send the linked image.

You can make a background bitmap printable and exportable, or you can save computer resources by exporting and printing a drawing without the background bitmap.

If you no longer need a background, you can remove it.

To use a solid color as the background

1. Click **Layout** ▶ **Page Background**.
2. Enable the **Solid** option.
3. Open the color picker, and click a color.

When you export files to a bitmap format, the background color is used for anti-aliasing edges. If the bitmaps are of irregular shape and will be placed against a background different from white, it is recommended that you select a matching page background color. For example, if you are planning to place the exported bitmap against a blue background, you may want to choose a similar blue color for the page background.

To use a bitmap as the background

1. Click **Layout** ▶ **Page Background**.
2. Enable the **Bitmap** option.
3. Click **Browse**.
4. Locate the folder in which the file is stored.
5. Double-click the filename.
6. Enable one of the following options:
   - **Linked** — links the bitmap to the drawing so that changes made to the source file are reflected in the bitmap background
   - **Embedded** — embeds the bitmap in the drawing so that changes made to the source file are not reflected in the bitmap background

   If you want the background to be printed and exported with the drawing, enable the **Print and export background** check box.
7. Enable one of the following options:
   - **Default size** — lets you use the bitmap’s current size

- **Custom size** — lets you specify the dimensions of the bitmap by typing values in the **H** and **V** boxes.

If you want to specify nonproportional height and width values, disable the **Maintain aspect ratio** check box.

If the bitmap is smaller than the drawing page, it is tiled across the drawing page. If it is larger than the drawing page, it is cropped to fit the drawing page.

A background bitmap is not an object and cannot be edited.

To remove a background

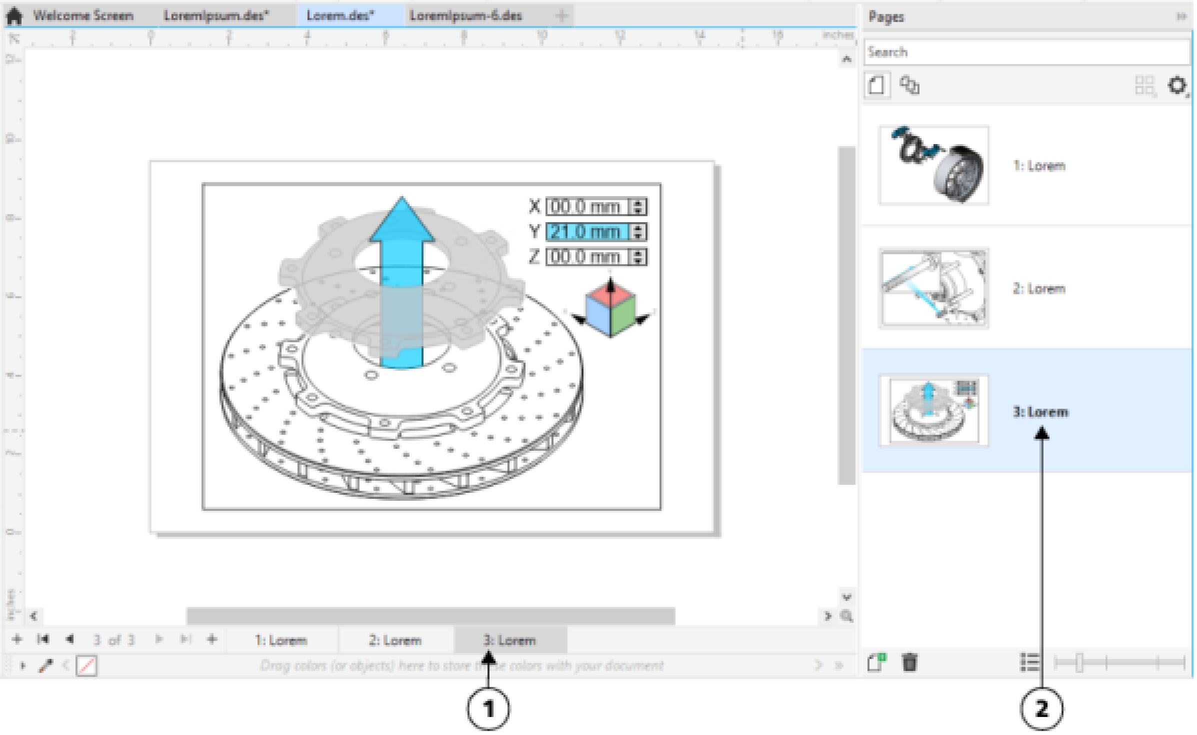
1 Click **Layout** ▶ **Page Background**.

2 Enable the **No background** option.

Page views

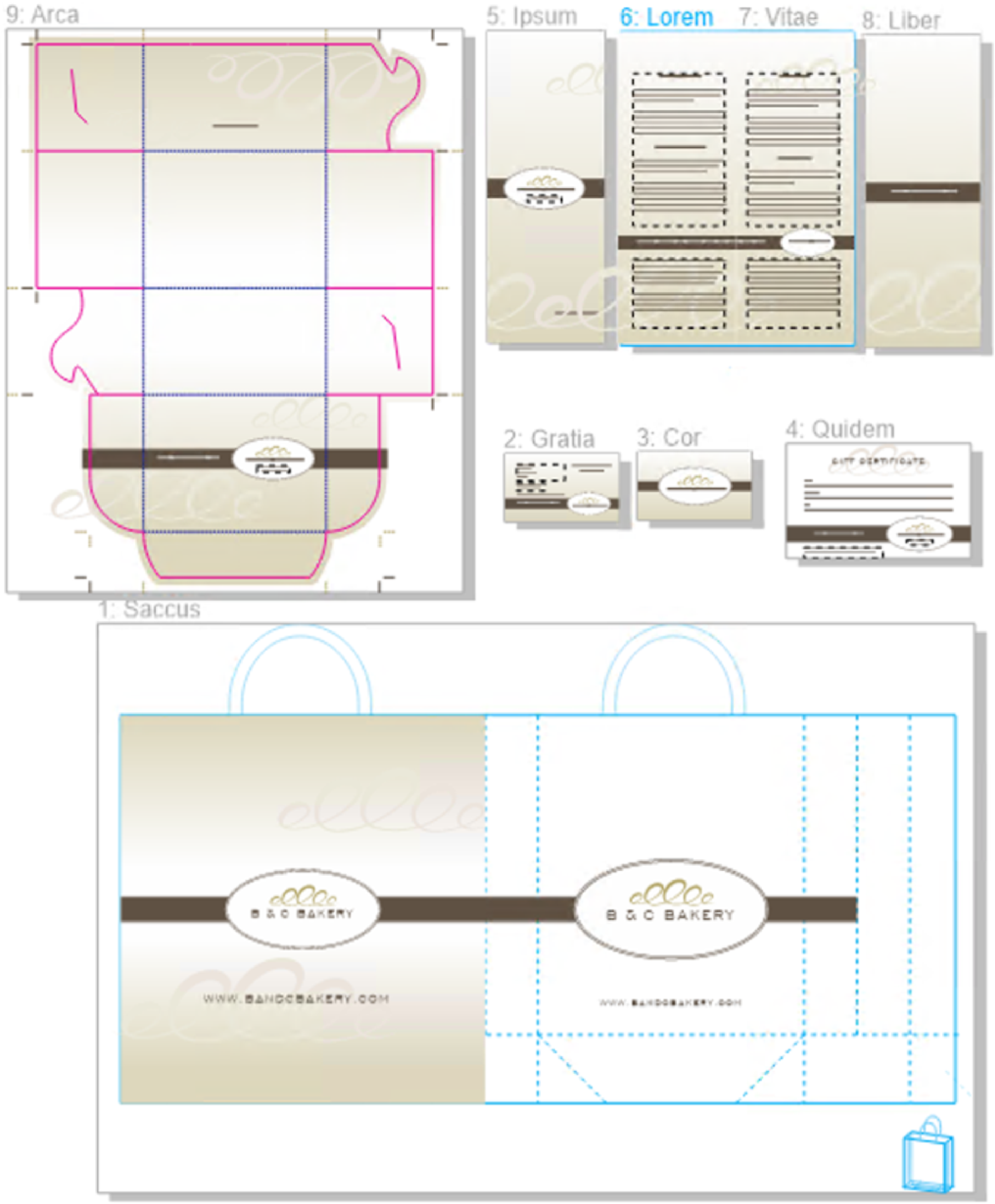
Corel DESIGNER offers different modes of viewing pages in documents. You can view one page or multiple pages at a time. You can choose a page view mode when you create a new document. For more information, see "To start a drawing" on page 97. You can also set the default page view mode for new documents. You can switch between page view modes at any time.

By default, documents are displayed in single page view.


Welcome Screen
LoremIpsum.des*
Lorem.des*
LoremIpsum-6.des
Pages
Search
1: Lorem
2: Lorem
3: Lorem
X 00.0 mm
Y 21.0 mm
Z 00.0 mm
3 of 3
1: Lorem
2: Lorem
3: Lorem
Drag colors (or objects) here to store these colors with your document
1
2

In single page view, only one page is displayed at a time; to navigate between pages, you click the appropriate page tab (1) in the document navigator or the page name (2) in the Pages docker.

In multipage view, you view all document pages at once without having to constantly click back and forth between tabs. Corel DESIGNER provides options to display pages in document order or free-form mode. When designing and reviewing proofs for printed materials, such as brochures, books, and magazines, where pages have a fixed sequence, you can choose to arrange pages in a column, row, or grid. Custom mode, which allows for a free-form, non-sequential layout, is great for working with documents in which different assets for a project are placed on separate pages.


9: Arca
5: Ipsum
6: Lorem
7: Vitae
8: Liber
2: Gratia
3: Cor
4: Quidem
GIFT CERTIFICATE
1: Saccus
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B & C BAKERY
WWW.BANDCBAKERY.COM

In all modes, you can create designs, as well as add, delete, duplicate, and resize pages interactively in the drawing window. The only difference between the modes is that in custom mode, you can rearrange pages and move them anywhere onscreen, whereas in grid, column, or row layout, pages have fixed positions and cannot be moved in the drawing window.

In grid, column, or row layout, you reorder pages by using the **Pages** docker or the document navigator. For more information, see "To reorder pages" on page 799.

In multipage view, you can zoom and pan to change the magnification level or move to a different page, respectively. For detailed information about zooming and panning, see "Zoom, pan, and scroll" on page 103.

Both in single and multipage view, you can use the **Pages** docker to quickly add, delete, rename, reorder, and browse through pages. Corel DESIGNER lets you change the size of items in the **Pages** docker as well as display them as thumbnails or in a list.

When you are laying out books, magazines, or other double-sided documents, you can also view document pages in spreads (also known as facing pages).

To switch between page viewing modes

- Click **View** ▸ **Multipage View**.
  A check mark next to the **Multipage View** command indicates that multipage view is turned on.

You can also switch between page viewing modes by clicking the **Single page view** or **Multipage view** buttons in the **Pages** docker (**Window** ▸ **Pages**).

To set the default page viewing mode for new documents

1. Click **Layout** ▸ **Document Options**.
2. In the **Options** dialog box, click **General**.
3. Click the **Page View** mode you want, click **Save as Default**, and click **OK**.

To arrange pages in multipage view

- In the **Pages** docker (**Window** ▸ **Pages**), click the **Multipage View Settings** button, and perform a task from the following table.

To	Do the following
Show pages in document order	Choose one of the following **Layout** options: • **Grid** – to arrange the pages in a grid • **Vertical** – to arrange the pages in a single column • **Horizontal** – to arrange the pages in a row **Tips**: • To specify the number of columns in **Grid** layout, type a number in the **Columns** box. • To set the spacing between the pages, type a value in the **Spacing** box. • To reorder pages in **Grid**, **Vertical**, and **Horizontal** layout, in the **Pages** docker, drag a page to a new location in the page list. For more information about ordering pages, see "To reorder pages" on page 799.

To	Do the following
Show pages in free-form mode	Click **Custom** .

To fit all pages in view, click the **Zoom** tool in the toolbox, and click the **Zoom to all pages** button on the property bar.

To zoom to selected pages, click the **Pick** tool in the toolbox, hold down **Shift**, click the page name label of a page that you want to select, and then click the other pages that you want to add to the selection. On the standard toolbar, click the **Zoom levels** list box, and click **Zoom to selected**.

To activate and zoom to a page, double-click the page thumbnail in the **Pages** docker (**Window** ▸ **Pages**).

You can use the **Navigator** to pan to a page in a complex multipage document. Hold down the **Navigator** button in the lower-right corner of the drawing window, and when a rectangle appears above the page thumbnails, drag the rectangle until the page that you want is in focus. For more information about panning, see “Zoom, pan, and scroll” on page 103.

To modify the display of items in the Pages docker

- In the **Pages** docker (**Window** ▸ **Pages**), perform a task from the following table.

To	Do the following
Switch the thumbnail preview between list view and grid view	Click the **Thumbnail preview** list or grid button.
Change the size of items	Drag the **Resize list** slider until the items are the size you want.

To view facing pages

1. Click **Layout** ▸ **Page Layout**.
2. Enable the **Facing pages** check box.
3. Choose one of the following settings from the **Start on** list box:
   - **Left side** — starts the document on a left-hand page
   - **Right side** — starts the document on a right-hand page

You cannot view facing pages if the document uses a Tent Card or Top-fold Card layout style, or if it contains multiple page orientations. The **Left side** option is available only for the Full Page and Book layout styles.

In multipage view, facing pages display in **Vertical** layout by default, and the side of the start page is reflected in the page arrangement.

When you enable the **Facing pages** check box, the content on the facing pages is merged on one page. The layer structure for the merged page is based on the left-hand page. The layers from the right-hand page are inserted above the layers on the left-hand page. This rule also applies if you reorder the pages. If you disable the **Facing pages** check box, the layers and content are redistributed across separate pages. Objects that cross both pages are assigned to a page according to where the center of the object is found.

It is recommended that you avoid switching back and forth between individual pages and facing pages within the same document.

Add, duplicate, and delete pages

Corel DESIGNER lets you add pages to a drawing or duplicate existing pages. When you duplicate a page, you can choose to copy only the layer structure of the page or to copy the layers and all the objects they contain. For more information about layers, see “Layers” on page 435. You can also duplicate and export a page to a new document.

To add a page

1. In the **Pages** docker (**Window** ▶ **Pages**), right-click a page name, and click **Insert Page**.
2. In the **Pages** area, type the number of pages you want to add in the **Number of pages** box.
3. To place the new page before or after the current page, enable one of the following options:
   - **Before**
   - **After**

   If you want to insert a page before or after a page other than the current page, type the page number in the **Existing page** box.

You can also

Specify the page size	Choose a page size from the **Size** list box.
Specify a custom page size	Type values in the **Width** and **Height** boxes.
Set the page orientation	Click the **Landscape** or the **Portrait** button.

To quickly insert a page before or after a page, right-click the page name in the **Pages** docker, and click **Insert Page After** or **Insert Page Before**.

You can also add a page by clicking the **New Page** button in the **Pages** docker. The page is added after the last page in the document and becomes the active page.

To insert a page before or after a page in multipage view (**View** ▶ **Multipage View**), right-click the page label, and click **Insert Page After** or **Insert Page Before**.

You can also insert a page before or after the current page by clicking one of the **Add page** buttons in the document navigator.

You can also add a page by right-clicking a page tab in the document navigator and clicking **Insert page after** or **Insert page before**.

You can also add a page by clicking **Layout** ▶ **Insert Page** and specifying the options you want.

To duplicate a page

1. In the **Pages** docker (**Window** ▶ **Pages**), right-click a page name, and click **Duplicate Page**.
2. In the **Insert new page** area of the **Duplicate page** dialog box, choose one of the following options:
   - **Before selected page**
   - **After selected page**
3. At the bottom of the dialog box, choose one of the following options:
   - **Copy layer(s) only** — lets you duplicate the layer structure without copying the contents of the layers
   - **Copy layer(s) and their contents** — lets you duplicate the layers and all their contents

You can also duplicate an active page by clicking **Layout** ▸ **Duplicate Page** and specifying the options you want in the **Duplicate Page** dialog box.

You can also duplicate a page by right-clicking a page tab in the document navigator and specifying the options you want in the **Duplicate Page** dialog box.

You can also duplicate a page in multipage view (**View** ▸ **Multipage View**) by right-clicking the page name label and specifying the options you want in the **Duplicate Page** dialog box.

You can also duplicate a page by right-clicking a page name in the **Objects** docker, choosing **Duplicate page**, and specifying the options you want in the **Duplicate Page** dialog box.

To duplicate and export a page to a new document

1. In the **Pages** docker (**Window** ▸ **Pages**), right-click a page name, and click **Duplicate Page**.
2. In the **Insert new page** area of the **Duplicate page** dialog box, choose the **To new document** option.
   A new document opens with the same name as the duplicated page.

You can also duplicate and add the active page to a new document by clicking **Layout** ▸ **Duplicate Page** and choosing the **To new document** option in the **Duplicate Page** dialog box.

You can also duplicate and add a page to a new document by right-clicking a page tab in the document navigator and choosing the **To new document** option in the **Duplicate Page** dialog box.

You can also duplicate and add a page to a new document in multipage view (**View** ▸ **Multipage View**) by right-clicking the page name label and choosing the **To new document option** in the **Duplicate Page** dialog box.

You can also duplicate and add a page to a new document by right-clicking a page name in the **Objects** docker, choosing **Duplicate page**, and choosing the **To new document option** in the **Duplicate Page** dialog box.

To delete a page

- In the **Pages** docker (**Window** ▸ **Pages**), perform a task from the following table.

To delete	Do the following
A page	Right-click a page name, and click **Delete**.
Multiple nonconsecutive pages	Hold down Ctrl, click the pages you want to delete, right-click any of the selected pages in the docker, and click **Delete**.
Multiple consecutive pages	Click the first page in the range of pages you want to delete, hold down **Shift**, click the last page in the range, right-click the selected pages in the docker, and click **Delete**.

You can also delete a page in multipage view (**View** ▸ **Multipage View**) by right-clicking the page name label, and clicking **Delete Page**.

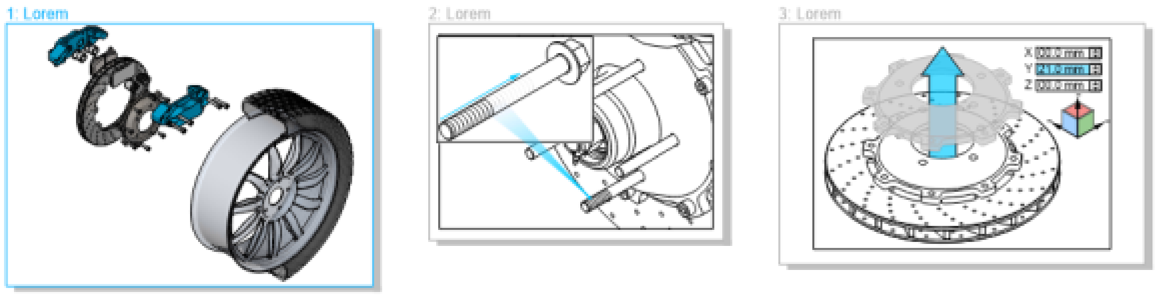
You can also delete a page by selecting the page and clicking the **Delete** button 🗑 in the **Pages** docker.

You can also delete an active page by clicking **Layout** ▸ **Delete Page**, and typing the number of the page that you want to delete. To delete a range of pages, enable the **Through to page** check box, and type the number of the last page to delete in the **Through to page** box.

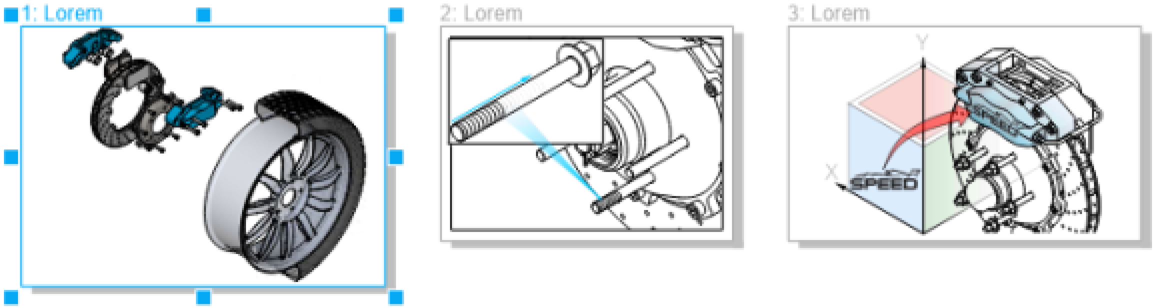
You can also delete a page by right-clicking the page tab in the document navigator, and clicking **Delete Page**.

Select and activate pages

You can select multiple pages, but only one page is active at a time. You select and activate pages in the drawing window, **Pages** docker, and document navigator. Selecting the page name label with the **Pick** tool lets you resize the page. In the **Custom** layout of multipage view, selecting the page name label with the **Pick** tool also lets you reposition a page in the drawing window. For more information about multipage view modes, see "To arrange pages in multipage view" on page 791. Selecting a page in the **Pages** docker or a tab in the document navigator lets you delete, duplicate, or move a page to a different position in the document order.



A color outline around a page in multipage view indicates that the page is active. The color of the outline depends on your UI theme.



Control handles around a page in multipage view indicate that the page is selected.

To select a page

- Perform a task from the following table.

To select a page in	Do the following
Single page view	Click the page name in the **Pages** docker (**Window** ▶ **Pages**).
Multipage view	Click the **Pick** tool in the toolbox and click the page name label in the drawing window.

You can also select a page by clicking a page tab in the document navigator.

To select multiple pages in multipage view, click the **Pick** tool in the toolbox, hold down **Shift**, click the page name label of a page that you want to select, and then click the other pages that you want to add to the selection.

You can also select multiple nonconsecutive pages in the **Pages** docker (**Window** ▶ **Pages**) by holding down **Ctrl** and clicking the pages you want.

You can also select multiple consecutive pages in the **Pages** docker by clicking the first page in the range of pages you want to select, holding down **Shift**, and clicking the last page in the range.

To make a page active

- Do one of the following:
  - With any tool, click anywhere on a page.
  - Click a page in the **Objects** docker (**Object** ▶ **Objects**).
  - Click a page in the **Pages** docker (**Window** ▶ **Pages**).
  - In single page view, click a page tab.
  - In multipage view, select a page.
  - In multipage view, double-click a page thumbnail in the **Pages** docker (**Window** ▶ **Pages**).

By design, the **Zoom**, **Pan**, and **Eyedropper** tools do not activate pages.

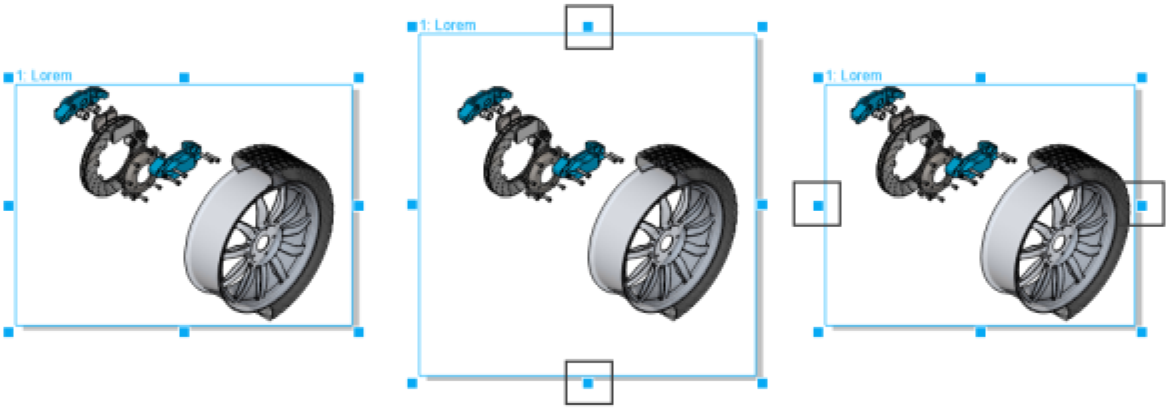
Any new objects that you create in multipage view, including objects that span two pages or objects that extend beyond the page border, are added to the active page.

When a page is active, its name is highlighted and appears bold in the **Objects** docker.

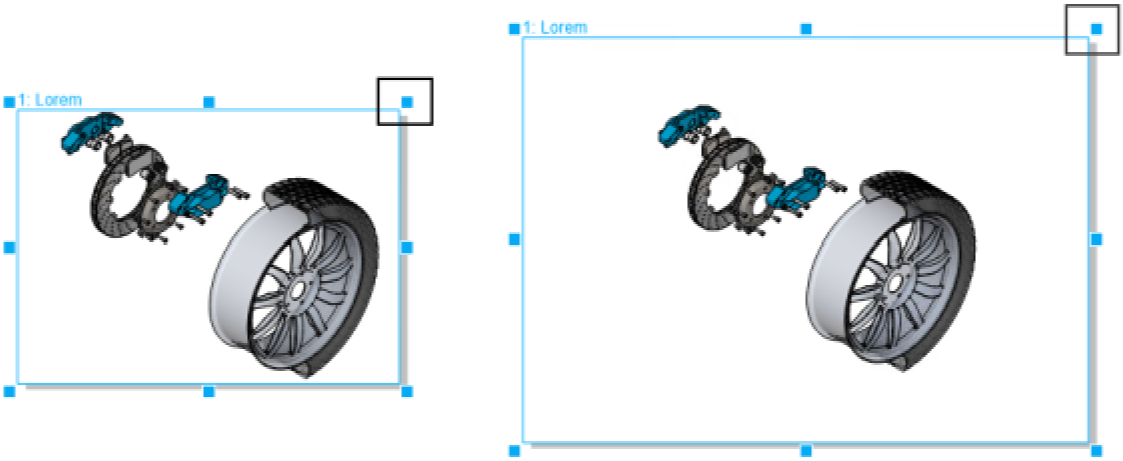
If you switch pages by clicking a page tab when Focus mode is active, you exit Focus mode. You can return to the object in Focus by pressing **Ctrl** + **Z**. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

Resize pages

Corel DESIGNER provides multiple ways to change the width and height of a page. When working in single page view, you can resize a page by specifying new dimensions or choosing a different preset. When working in multipage view, you can also resize pages interactively in the drawing window as you resize rectangles. To resize a page along a single axis, drag a middle handle. To resize a page along two axes and maintain the page proportions, drag a corner handle. The aspect ratio of width and height is constrained by default.



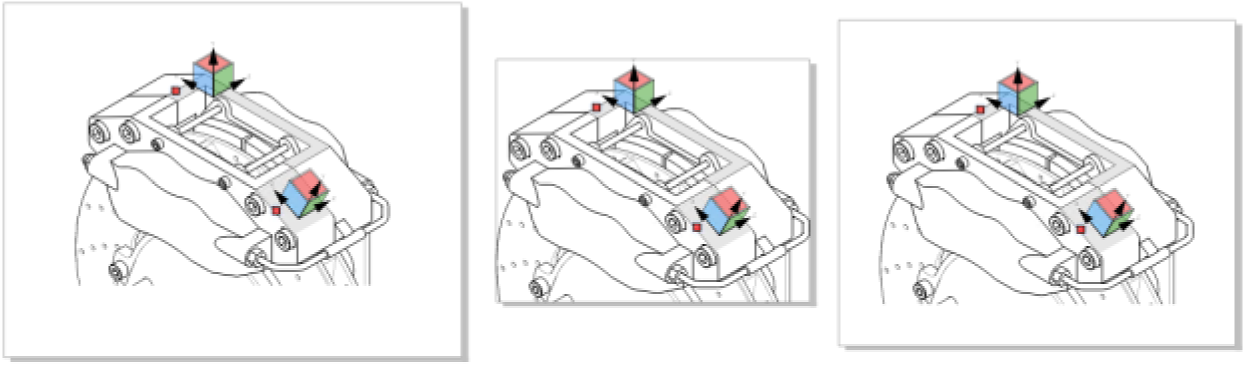
Left to Right: Original page. Dragging the top and bottom middle handles lets you scale a page vertically. Dragging the left and right middle handles lets you scale a page horizontally.



Dragging a corner handle lets you scale the page by maintaining the page proportions (left). Hold down Shift while dragging the handle to size the page evenly from the center (right).

The maximum page size is 1800 by 1800 inches. In multipage view, the dimensions of all pages combined cannot exceed the maximum viewport size.

You can also resize pages to accommodate content on local layers without having to manually change the page width and height using the **Autofit Page** button on the property bar. Optionally, you can set the distance between the page edges and your artwork.



To remove excess padding around an object on a page (left), the page is resized with no margin (middle) and with a smaller margin (right).

To specify the width and height of a page

1. Select a page.

   To resize only the active page, click the **Current page** button on the property bar. To resize all pages, click the **All pages** button on the property bar.

2. Enter values in the **Page dimensions** boxes on the property bar, and press **Enter**.

The maximum page size is 1800 by 1800 inches.

You can also specify the page dimensions with precision by selecting a page and choosing a preset from the **Presets** list box on the property bar.

To resize a page interactively

1. In multipage view (**View** ▸ **Multipage View**), select a page by clicking the page name label in the drawing window with the **Pick** tool.

   To resize only the active page, click the **Current page** button on the property bar. To resize all pages, click the **All pages** button on the property bar.

2. Do one of the following:
   - To resize a page along the vertical axis, drag the top or bottom middle handle.
   - To resize a page along the horizontal axis, drag the left or right middle handle.
   - To resize a page along the vertical and horizontal axes by maintaining the page proportions, drag a corner handle.
   - To resize a page evenly from the center, hold down **Shift** while dragging a handle.

By default, facing pages are resized evenly from the center.

You can also resize multiple pages by selecting the pages and dragging the control handles in the drawing window.

To autofit a page

1. Select the page that you want to resize.
2. Click the **Autofit Page** button on the property bar.

   To specify the distance between the page edges and your artwork, enter a value in the **Margin** box.
3. Click **Autofit Page**.

Content on master layers is ignored.

The **Autofit Page** button is disabled if there are no objects on local layers.

Position and order pages

You can position pages by dragging them to a new location in the drawing window. This option is available only in the **Custom** layout of multipage view. For more information about multipage view modes, see “To arrange pages in multipage view” on page 791. Moving pages in the drawing window does not affect the order of the pages in the document.

You can reorder pages in a document, including facing pages. Note, however, that moving only one of the facing pages in a spread may change the document structure and affect even the appearance of pages that you are not trying to move.

To position a page

1. In multipage view (**View** ▸ **Multipage View**), click the **Multipage View Settings** button in the **Pages** docker (**Window** ▸ **Pages**), and click **Custom** .
2. Click the **Pick** tool in the toolbox.
3. In the drawing window, click the page name label of the page that you want to move, and when the pointer changes to a position cursor , drag the page to a new position.

The position of pages is maintained from one session to the next.

When you move a page in multipage view, you can snap it to another page just like you snap objects to page elements. To enable snapping pages to page elements (edges, edge midpoints, and page center), click **View** ▸ **Snap To** ▸ **Page**.

To reorder pages

- Do one of the following:
  - In the **Pages** docker (**Window** ▸ **Pages**), drag a page to a new location in the page list.
  - In the document navigator, drag a page tab to a new location.

By default, items in the **Pages** docker are displayed in a list. If you prefer to work with large thumbnails, drag the **Resize list** slider to the right until the thumbnails are the size you want.

To move a facing page

1. In the **Pages** docker (**Window** ▸ **Pages**), click the **Options** button , and click **Show Spreads** to disable the command.
2. Drag a facing page to a new location in the page list.

You can also move a facing page by dragging its page tab to a new location in the document navigator.

To move both facing pages in a spread at once, you must first enable the **Show Spreads** command.

Rename pages

You can specify custom names for pages.

To rename a page

- In the **Pages** docker (**Window** ▸ **Pages**), double-click the page name and type a new name.

You can also rename an active page by clicking **Layout** ▸ **Rename Page**, and typing a name in the **Page Name** box.

You can also rename an active page by right-clicking the page in the **Pages** docker, clicking **Rename**, and typing a name.

You can also rename a page in multipage view (**View** ▸ **Multipage View**) by right-clicking the page name label, clicking **Rename Page**, and typing a name.

You can also rename a page in the **Objects** docker (**Object** ▸ **Objects**) by double-clicking the page name and typing a new name.

Find pages

You can search pages by name in the **Pages** docker, or if you know the number of a page, you can quickly jump to it.

To find a page

- In the **Pages** docker (**Window** ▸ **Pages**), type the name of a page in the **Search** box.

To go to a page

1. Click **Layout** ▸ **Go to Page**.
2. Enter a page number, and click **OK**.

You can also jump to a page by double-clicking the page counter in the document navigator, and entering a page number in the **Go to Page** box.

Export pages

If a page contains a design that you would like to share with a customer, you can quickly export it to commonly used formats, such as PDF, JPEG, PNG, SVG, EPS, TIFF, GIF, BMP, CGM, PSD, WEBP, CDR, AI, DWG, and DXF by using the **Export** docker. For more information about exporting pages, see “Export objects and pages” on page 937.

You can also duplicate a page and export it to a new document. For more information, see “To duplicate and export a page to a new document” on page 794.

Insert page numbers

You can insert page numbers on the current page, all pages, all odd pages, or all even pages. When you insert page numbers on multiple pages, a new master layer is automatically created, and the page number is placed on it. The master layer can be an all-page master layer, an odd-page master layer, or an even-page master layer. For more information about master layers, see "Create layers" on page 435.

Page numbers are automatically updated when you add or delete pages in your document.

You can also insert a page number inside existing artistic or paragraph text. If the text is located on a local layer, the page number is inserted on the current page only. If the text is located on a master layer, the page number becomes part of the master layer and appears on all pages where the master layer is visible. For more information about artistic and paragraph text, see "Add and manipulate text" on page 661.

If the page numbers are on a master layer, you can hide the page number on a specific page.

You can change the default page number settings before or after you insert page numbers in your document. For example, you can start the page count at a specific number other than 1. This is particularly useful if you want to create multiple Corel DESIGNER files that will be put together as one publication.

You can also specify whether to start page numbering on the first page or on another page. For example, if you choose to start page numbering on page 3, page 3 displays the number 1. If you insert a new page between 1 and 2, it becomes the new page 2, whereas the old page 2 becomes page 3 — the page where the first page number is displayed.

You can also choose from a variety of commonly used page number styles.

When you save to Corel DESIGNER X5 or earlier version, page numbers are preserved as editable artistic text. However, if you add or delete a page, the page count will not be updated.

Manipulating page numbers as objects

Page numbers are artistic text objects (unless you insert them in paragraph text) that can be modified and manipulated like any other artistic text object. For example, you can resize, scale, or rotate a page number, change its color, or apply effects such as texture fill or a drop shadow.

When the page number is on a master layer, applying transformations to it affects all page numbers.

The following table lists various ways to manipulate page numbers as objects.

You can	For more information see
Resize and scale a page number	"Size and scale objects" on page 381
Rotate a page number	"Rotate objects" on page 384
Mirror a page number	"Mirror objects" on page 385
Change the color of a page number	"Choose colors" on page 470
Apply texture to a page number	"Texture fills" on page 502
Apply a drop shadow to a page number	"Add drop shadows and inner shadows" on page 611

To insert a page number

- Click **Layout** ▶ **Insert Page Number**, and choose one of the following options:

- **On active layer** — lets you insert a page number on the layer that is currently selected in the **Objects** docker. If the active layer is a master layer, page numbers are inserted on all pages of the document where the master layer is visible. If the active layer is a local layer, the page number is inserted on the current page only.
- **On all pages** — lets you insert page numbers on all pages. The page number is inserted on a new all-page master layer.
- **On all odd pages** — lets you insert page numbers on all odd pages. The page number is inserted on a new odd-page master layer.
- **On all even pages** — lets you insert page numbers on all even pages. The page number is inserted on a new even-page master layer.

By default, the page number is centered at the bottom of the page.

In the **Objects** docker, the page number appears as an artistic text object with the name “Page Number.”

You can insert page numbers on odd pages only if the current page is an odd page, and you can insert page numbers on even pages only if the current page is an even page.

You can move the page number anywhere on the page by selecting it with the **Pick** tool and dragging it to a new location. If you move a page number outside the drawing page, the page number turns into the generic number sign (#). If you then place it on another page, it displays the correct number of the page.

You can also insert a page number inside an existing text object. Using the **Text** tool, type artistic or paragraph text. With the cursor inside the text object, click **Layout** ▸ **Insert page number** ▸ **On active layer**. The page number is added as part of the existing text, and it will not appear as a separate object in the **Objects** docker.

To hide the page number on a single page

1. Select the page in the **Objects** docker.

   If the **Objects** docker is not open, click **Object** ▸ **Objects**.
2. In **Pages, Layers, and Objects** view, select the page.
3. Click the **Options** button ⚙, and click **Show Master Layers on Pages**.
4. Under the selected page, point to the master layer that has the page numbering, and click the **Show or hide** icon 👁.

   The application hides the page number of the current page, but the page is still included in the page count. All other pages continue to display their page numbers.

To modify page number settings

1. Click **Layout** ▸ **Page Number Settings**.
2. In the **Page number settings** dialog box, choose any of the following options.
   - **Start at number** — lets you start the page count at a specific number
   - **Start on page** — lets you specify the page on which to start page numbering
   - **Style** — lets you choose from commonly used page number styles

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Layout tools

You can customize and display page grids and guidelines to help you organize objects and place them exactly where you want. Rulers can help you position grids, guidelines, and objects along a scale that uses units of your choice. Also, you can add and delete pages.

Page layout settings and tools are fully customizable and can be used as defaults for other drawings.

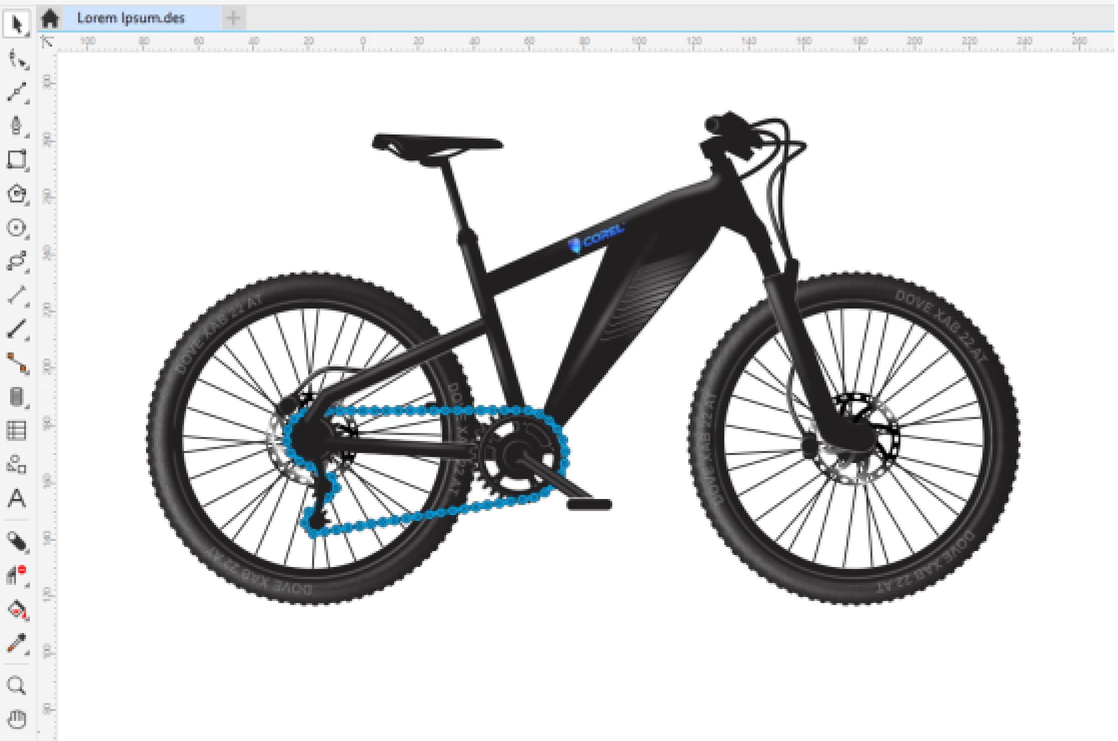
This section contains the following topics:

- "Rulers" (page 803)
- "Calibrate the rulers" (page 805)
- "Document grid and pixel grid" (page 805)
- "Baseline grid" (page 807)
- "Set up guidelines" (page 808)
- "Modify guidelines" (page 810)
- "Drawing scale" (page 811)

Rulers

You can display rulers in the drawing window to help you draw, size, and align objects precisely. You can hide the rulers or move them to another position in the drawing window. You can also customize the ruler settings to suit your needs. For example, you can set the ruler origin, choose a unit of measure, and specify how many marks or ticks appear within each full unit mark.

You can show and hide rulers for Desktop mode and Tablet mode independently to suit your workflow. By default, rulers are displayed in Desktop mode and hidden when you switch to Tablet mode.



The rulers are usually displayed in Desktop mode.

By default, Corel DESIGNER applies the units used for the rulers to the duplicate and nudge distances. You can change the default and specify different units for these and other settings. For information about nudging, see "Move objects" on page 379.

To hide or display the rulers

- Click **View** ▶ **Rulers**.

  A check mark beside the **Rulers** command indicates that the rulers are displayed.

To customize ruler settings

1. Click **Layout** ▶ **Document Options**.
2. Click **Rulers**.
3. In the **Units** area, choose a unit of measure from the **Horizontal** list box.

   If you want to use a different unit of measure for the vertical ruler, disable the **Same units for horizontal and vertical rulers** check box, and choose a unit of measure from the **Vertical** list box.
4. In the **Origin** area, type values in the following boxes:
   - **Horizontal**
   - **Vertical**
5. Type a value in the **Amount** box in the **Tick divisions** area.

If you change the unit of measure for rulers, the unit of measure for nudge distances automatically changes as well, unless you first disable the **Same units for nudge distance** check box in the **Nudge** area.

You can access ruler settings directly by double-clicking a ruler.

You can specify nudge settings by typing values in the **Nudge, Super nudge,** and **Micro nudge** boxes in the **Nudge** area.

To show or hide the rulers for Desktop and Tablet mode

1. Click **Layout** ▸ **Document Options**.
2. Click **Rulers**.
3. On the **Rulers** page, enable or disable the following check boxes:
   - **Show rulers in Desktop mode**
   - **Show rulers in Tablet mode**

Calibrate the rulers

You can have one inch on your screen equal one inch of "real" distance. This lets you work with real-world distances as opposed to relative distances that depend on screen resolution. This tool is particularly useful when you work with signs or draw in 1:1 zoom mode.

Before you can perform this procedure, you must have a clear plastic ruler for comparing real-world and on-screen distances. This ruler should use the same unit of measure that you set for the Corel DESIGNER rulers. For information about ruler settings, see "Rulers" on page 803.

To calibrate the rulers to real-world distance

1. Click **Tools** ▸ **Options** ▸ **Tools**.
2. Click **Zoom/Pan**.
3. Click **Calibrate rulers**.
4. Place a clear plastic ruler under the on-screen horizontal ruler.
5. Click the up or down arrows on the **Horizontal** box to match one unit of measure on the on-screen ruler with one unit of measure on the actual ruler.
6. Place the ruler beside the on-screen vertical ruler.
7. Click the up or down arrows on the **Vertical** box to match one unit of measure on the on-screen ruler with one unit of measure on the actual ruler.

Document grid and pixel grid

The document grid is a series of non-printing intersecting lines that you can display in the drawing window. You can use the document grid to precisely align and position objects.

You can customize the look of the document grid by changing the grid display and grid spacing. The grid display lets you view the document grid as lines or as dots. The spacing lets you set the distance between the grid lines. The spacing options are based on the unit of measure for the ruler. For example, if the ruler unit of measure is set to inches, the spacing options are based on inches.

If the ruler unit of measure is set to pixels, or if you enabled the Pixels view, you can specify the color and opacity of the pixel grid. The pixel grid is a series of intersecting lines that show you individual pixels in a document. For more information about the Pixels view, see "Viewing modes" on page 108. By default, the lower-left corner of the document page is aligned with pixel grid to help you create pixel-perfect objects for the web.

You can also have objects snap to the document grid or the pixel grid, so that when you move the objects, they align with the grid lines.

To display or hide the document grid

- Click **View** ▶ **Grid** ▶ **Document Grid**.

  A check mark beside the **Document Grid** command indicates that the document grid is displayed.

To set the document grid display and spacing

1. Click **Layout** ▶ **Document Options**.
2. In the left pane of the dialog box that appears, click **Grid**.
3. Enable the **Show grid as** check box, and enable one of the following options:
   - **Lines**
   - **Dots**
4. In the **Document grid** area, type a value in the **Horizontal** box.

   If you want to change the grid spacing intervals or the number of lines displayed per unit of measure, choose an option from the list box. The options are based on the unit of measure used for the ruler.
5. Type a value in the **Vertical** box.

The unit of measure used for grid spacing is the same as that used for rulers. For information about ruler settings, see "To customize ruler settings" on page 804.

To change the settings of the pixel grid

1. Click **Layout** ▶ **Document Options**.
2. Click **Grid**.
3. In the **Pixel grid** area, open the **Color** picker, and click a color.
4. Move the **Opacity** slider to the right to increase the opacity of the grid.

You can also

Enable or disable object snapping to pixels	Enable or disable the **Snap to pixel** check box.
Show or hide the pixel grid (when zoomed in at 800% or higher)	Enable or disable the **Show grid at 800% or higher zoom** check box. To see the effect, switch to pixel view (**View** ▶ **Pixels**) and zoom to 800% or higher.
Align page center with the pixel grid (useful when saving files to earlier versions of Corel DESIGNER)	Disable the **Align page with pixel grid** check box. The **Align page with pixel grid** setting aligns the lower-left corner of the page with the pixel grid to help you create pixel-perfect designs on export. Disable this check box only when you plan to save the file to an earlier version of Corel DESIGNER.

To set objects to snap to the document grid

1. On the standard toolbar, click **Snap to**, and enable the **Document grid** check box.
2. Move the objects with the **Pick** tool .

To set objects to snap to the pixel grid

1. On the standard toolbar, click **Snap to**, and enable the **Pixels** check box.
2. Move the objects with the **Pick** tool .

This option is available only when pixel view is enabled. For more information, see “Viewing modes” on page 108.

Baseline grid

The guides of the baseline grid run across the drawing page and follow the pattern of a ruled notebook. You can display or hide the baseline grid, turn snapping on or off, change the grid color, and set the line spacing. By default, the line spacing is 14 pt. All objects can snap to the baseline grid; only text frames can align to baseline grid. For more information, see “Align text to the baseline grid” on page 670.

To display or hide the baseline grid

- Click **View** ▶ **Grid** ▶ **Baseline Grid**.

  A check mark beside the **Baseline grid** command indicates that the baseline grid is displayed.

To set baseline grid spacing and color

1. Click **Layout** ▶ **Document Options**.
2. In the left pane of the dialog box that appears, click **Grid**.
3. Perform a task from the following table.

To	Do the following
Set spacing	In the **Baseline grid** area, type a value in the **Spacing** box.
Set distance from top	Type a value in the **Start from top** box. Setting this value to 0 makes the first line of the baseline grid overlap with the top edge of the drawing page.
Set color	Open the **Color** picker, and choose a color.

To turn baseline grid snapping on or off

- On the standard toolbar, click **Snap to**, and enable the **Baseline grid** check box.

Set up guidelines

Guidelines are lines that can be placed anywhere in the drawing window to aid in object placement. In some applications, guidelines are known as guides.

There are three types of guidelines: horizontal, vertical, and angled. By default, the application displays guidelines that you add to the drawing window, but you can hide them at any time. You can also use objects as guides.

You can set guidelines for individual pages or you can set guidelines for the entire document. For more information about local and master guidelines, see "Local layers and master layers" on page 436.

You can add a guideline wherever you need one; however, you can also choose to add preset guidelines. There are two types of preset guidelines: Corel presets and user-defined presets. An example of a Corel preset is one with guidelines that appear at one-inch margins. User-defined presets are guidelines whose location you specify. For example, you can add preset guidelines that display margins at a distance you specify or that define a column layout or grid. You can remove guidelines at any time.

Guidelines use the unit of measure specified for the rulers. For information about ruler settings, see "To customize ruler settings" on page 804. By default, all guidelines are shown at the drawing scale specified in the Edit Scale dialog box. You can choose not to display guideline coordinates at scale, but rather to show the actual position of a guideline on the page.

To display or hide the guidelines

- Click **View** ▸ **Guidelines**.

  A check mark beside the **Guidelines** command indicates that the guidelines are displayed.

You can also display or hide the guidelines by clicking **Tools** ▸ **Guidelines** and clicking the **Show or hide guidelines** button.

To add a horizontal or vertical guideline

1 Click **Tools** ▸ **Guidelines**.

2 Choose one of the following options from the **Guideline type** list box:

- **Horizontal**
- **Vertical**

3 Specify the location of the guideline in the **x** or **y** box.

4 Click **Add**.

You can also add a guideline by dragging from the horizontal or vertical ruler to the drawing window.

To add an angled guideline

1 Click **Tools** ▸ **Guidelines**.

2 Choose **Angled** from the **Guideline type** list box.

3 Specify the location of the guideline in the **x** and **y** boxes.

4 Type a value in **Angle of rotation** box.

5 Click **Add**.

You can also add an angled guideline by dragging from the horizontal or vertical ruler in the drawing window, and typing a value in the **Angle of rotation** box on the property bar.

To use an object as a guide

1 In the **Objects** docker, click the **Guides** layer on the page you want.
  If the **Objects** docker is not open, click **Object** ▸ **Objects.**

2 Draw and position the object you want to use as a guide.

The object appears as a custom guide in the **Guidelines** docker.

Custom guides cannot be edited in the **Guidelines** docker.

To set guidelines for the entire document

1 In the **Objects** docker, click **Guides (all pages)** on the **Master page**.
  If the **Objects** docker is not open, click **Object** ▸ **Objects**.

2 In the drawing window, add the guidelines you want.

The guidelines that you set on the **Guides (all pages)** layer of the **Master page** appear on all pages of the document. These guidelines appear in addition to any guidelines that you set for individual pages.

To add preset guidelines

1 Click **Layout** ▸ **Document Options**.

2 In the left pane of the dialog box that appears, click **Guidelines**.

3 Click Presets.

4 Choose one of the following options from the **Preset type** list box:
  - **Corel presets**
  - **User-defined presets**

5 Specify guideline settings by enabling the corresponding check boxes.
  If you enable the **User-defined presets** option, specify values in the **Margins, Columns**, or **Grid** area.

To remove a guideline

1 Click **Tools** ▸ **Guidelines**.

2 Choose a guideline from the list.
  You can choose multiple guidelines by holding down as you click.

3 Click the **Delete** button 🗑.

You can also remove individual guidelines by dragging them off the document window, or clicking a guideline with the **Pick** tool and pressing **Delete**.

In the left pane of the dialog box that appears, click **Guidelines**, and then click **Presets**. Disable the check box beside the preset guideline that you want to delete.

To display the actual position of a guideline on the page

1. Click **Tools** ▶ **Guidelines**.
2. Click the **Options** button, and click **Show at scale** to disable the command.

The guideline coordinate no longer matches the value on the property bar and the rulers. For example, if the drawing scale is 1:100, a guideline positioned at 100 mm at scale appears at 1.000 mm when the **Show at scale** command is disabled.

Modify guidelines

After you add a guideline, you can select it, move it, rotate it, or lock it in place. You can also change the line style and color of guidelines.

To select a guideline

To	Do the following
Select a single guideline	Click the guideline with the **Pick** tool.
Select all guidelines on a page	Click **Edit** ▶ **Select all** ▶ **Guidelines**. The local guidelines and master guidelines are selected.

To move or rotate a guideline

1. Click **Tools** ▶ **Guidelines**.
2. Select the guideline.
3. Perform any of the following tasks.

To	Do the following
Move a guideline	Specify the new location of the guideline in the **x** and **y** boxes, and click **Modify**. You can also drag a guideline to a new position in the drawing window.
Rotate a guideline	Choose **Angled** from the **Guideline type** list box, type a value in the **Angle of rotation** box, and click **Modify**. You can also use the **Pick** tool to click the guideline twice and then rotate the guideline when skewing handles appear.

To lock or unlock a guideline

- Right-click the guideline, and click **Lock** or **Unlock**.

You can also click **Tools** ▸ **Guidelines** and click the **Lock guideline** button 🔒.

To set the line style and color of a guideline

1. Click **Tools** ▸ **Guidelines**.
2. Open the **Guideline color** picker, and choose a guideline color.
3. Open the **Guideline style** picker, and choose a line style.

Drawing scale

You can choose a preset or custom drawing scale so that distances in a drawing are proportionate to real-world distances. For example, you can specify that 1 inch in the drawing corresponds to 1 meter in the physical world. A preset drawing scale lets you set a typical scale, such as 1:2 or 1:10. A custom drawing scale lets you set any distance on the page to correspond to a real-world distance. For example, you can set a more precise scale that includes decimal numbers, such as 4.5 to 10.6.

When you change the drawing scale, the application automatically adjusts the object size and outline width displayed in the drawing to reflect the new scale representing the world size. The new values displayed are calculated by multiplying the original size by the new scale factor. Below is an example demonstrating how the page distance measurements change as the drawing scale shifts from 1:1 to 1:100. Let's set the scale factor to 1:1 and draw a rectangle of size 50 mm by 100 mm representing a shipping container of size 5 m by 10 m. If we set the scale factor to 1:100, the width and height of the rectangle displayed in the drawing change as follows:

```
50 mm x 100 = 5000 mm
```

```
100 mm x 100 = 10000 mm
```

If the document units are set to meters, the rectangle's dimensions will display as 5 m x 10 m. The relationship between scale factor and drawing measurements allows you to maintain precise real-world dimensions in scaled drawings.

Drawing scales are particularly useful if you are creating a technical or architectural drawing with dimension lines. For information about dimension lines, see “Dimension lines” on page 200.

To choose a drawing scale

1. Click **Layout** ▸ **Document Options**.
2. In the **Options** dialog box, click **Rulers** in the left pane.
3. Click **Edit Scale** in the right pane.
4. In the **Drawing Scale** dialog box, choose a drawing scale from the **Typical scales** list box.
   To create a custom drawing scale, choose **Custom** from the **Typical scales** list box, and specify the settings you want.

The **Edit Scale** button does not appear if the ruler’s unit of measure is pixels.

If the drawing scale is set to anything other than 1:1, the units on the vertical ruler are the same as the units on the horizontal ruler.

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Tables

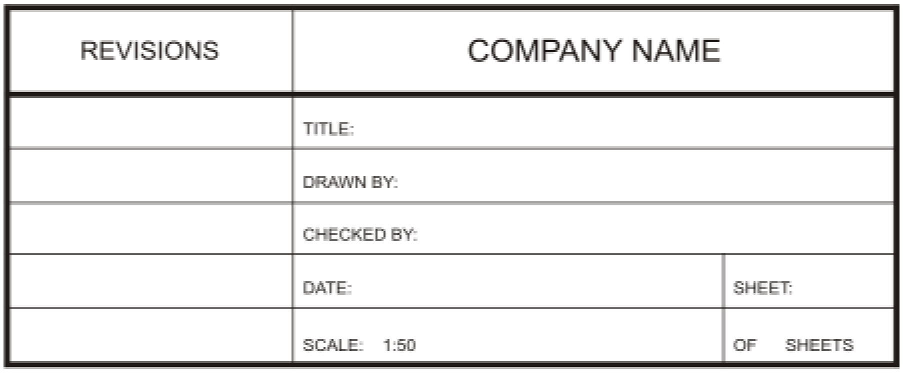
A table provides a structured layout that lets you present text or images within a drawing. You can draw a table, or you can create a table from paragraph text. You can easily change the look of a table by modifying the table properties and formatting. In addition, because tables are objects, you can manipulate them in various ways. You can also import existing tables from a text file or a spreadsheet.

This section contains the following topics:

- "Add tables" (page 813)
- "Select, move, and navigate table components" (page 814)
- "Insert and delete table rows and columns" (page 817)
- "Resize table cells, rows, and columns" (page 818)
- "Format tables and cells" (page 819)
- "Text in tables" (page 820)
- "Convert tables to text" (page 821)
- "Merge and split tables and cells" (page 822)
- "Manipulate tables as objects" (page 823)
- "Add images, graphics, and backgrounds to tables" (page 824)
- "Import tables" (page 824)

Add tables

With Corel DESIGNER, you can add a table to a drawing to create a structured layout for text and images. You can draw a table, or you can create a table from existing text.



REVISIONS	COMPANY NAME	
	TITLE:	
	DRAWN BY:	
	CHECKED BY:	
	DATE:	SHEET:
	SCALE: 1:50	OF SHEETS

In this example, a table was used to create the title block of a drawing.

To add a table to a drawing

1 Click the **Table** tool .

2 Type values in the **Rows and columns** boxes on the property bar.

The value that you type in the top portion specifies the number of rows; the value that you type in the bottom portion specifies the number of columns.

3 Drag diagonally to draw the table.

You can also create a table by clicking **Table** ▸ **Create new table**, and then typing values in the **Number of rows**, **Number of columns**, **Height**, and **Width** boxes.

To create a table from text

1 Click the **Pick** tool .

2 Select the text that you want to convert to a table.

3 Click **Table** ▸ **Convert text to table**.

4 In the **Create columns based on the following separator** area, choose one of the following options:

- **Commas** — creates a column where a comma appears and a row where a paragraph marker appears
- **Tabs** — creates a column where a tab appears and a row where a paragraph marker appears
- **Paragraphs** — creates a column where a paragraph marker appears
- **User defined** — creates a column where a specified marker appears and a row where a paragraph marker appears

If you enable the **User defined** option, you must type a character in the **User defined** box.

If you do not type a character in the **User defined** box, only one column is created, and each paragraph of text creates a table row.

You can also convert a table to text. For more information, see “To convert a table to text” on page 821.

Select, move, and navigate table components

You must select a table, table rows, table columns, or table cells before you insert rows or columns, change the table border properties, add a background fill color, or edit other table properties. You can move selected rows and columns to a new location in a table. You can also copy or cut a row or column from one table and paste it in another table. In addition, you can move from one table cell to another when editing the table cell text, and you can set the direction in which the **Tab** key lets you move around a table.

To select a table, row, or column

1 Click the **Table** tool, and then click a table.

2 Perform one of the following tasks.

To	Do the following
Select a table	Click **Table** ► **Select** ► **Table**.
Select a row	Click in a row, and click **Table** ► **Select** ► **Row**.
Select a column	Click in a column, and click **Table** ► **Select** ► **Column**.
Select all table contents	Position the **Table** tool pointer over the upper-left corner of the table until a diagonal arrow appears ↘, and click.
Use a keyboard shortcut to select a table	With the **Table** tool pointer inserted in an empty cell, press **Ctrl** + **A** + **A**.
Select a row interactively	Position the **Table** tool pointer over the table border to the left of the row that you want to select. When a horizontal arrow appears ➡, click the border to select the row.
Select a column interactively	Position the **Table** tool pointer over the top border of the column that you want to select. When a vertical arrow appears ⬇, click the border to select the column.

To select table cells

To	Do the following
Select a table cell	Click the **Table** tool, click a table, and click a cell. Then, click **Table** ► **Select** ► **Cell**.
Select adjacent table cells	Using the **Table** tool, click inside the first cell that you want to select, and drag over the adjacent cells that you want to select.
Select nonadjacent table cells	Using the **Table** tool, click a table. Then, hold down **Ctrl**, and click each table cell that you want to select.

You can also select a cell by inserting the **Table** tool pointer in an empty cell and pressing **Ctrl** + **A**.

You can also use the **Shape** tool to select a single cell by clicking it, or to select adjacent cells by dragging over them.

To move a table row or column

1 Select the row or column that you want to move.

2 Drag the row or column to another location in the table.

To move a table row to another table

1 Select the table row that you want to move.

2 Click **Edit** ▸ **Cut**.

3 Select a row in the other table.

4 Click **Edit** ▸ **Paste**.

5 Choose one of the following options:

- **Replace selected row**
- **Insert above selected row**
- **Insert below selected row**

To move a table column to another table

1 Select the table column that you want to move.

2 Click **Edit** ▸ **Cut**.

3 Select a column in the other table.

4 Click **Edit** ▸ **Paste**.

5 Choose one of the following options:

- **Replace selected column**
- **Insert left of the selected column**
- **Insert right of the selected column**

To move to the next table cell

- With the **Table** tool inserted in a cell, press **Tab**.

If you are pressing **Tab** in a table for the first time, you must choose a tab order option from the **Tab order** list box.

You can use the **Tab** key to move to the next cell only if the **Move to the next cell** option is enabled in the **Tab key options** dialog box.

To change the navigational direction of the Tab key

1 In left pane of the dialog box that appears, click **Table**.

2 Enable the **Move to the next cell** option.

3 From the **Tab order** list box, choose one of the following options:

- **Left to right, top to bottom**
- **Right to left, top to bottom**

You can program the **Tab** key to insert a tab character in the table text by enabling the **Insert a tab character in the current cell** option.

Insert and delete table rows and columns

You can insert and delete the rows and columns in a table.

To insert a table row

1 Select a row in the table.
2 Perform a task from the following table.

To	Do the following
Insert a row above the selected row	Click **Table** ▶ **Insert** ▶ **Row above**.
Insert a row below the selected row	Click **Table** ▶ **Insert** ▶ **Row below**.
Insert multiple rows above the selected row	Click **Table** ▶ **Insert** ▶ **Insert rows**, type a value in the **Number of rows** box, and enable the **Above the selection** option.
Insert multiple rows below the selected row	Click **Table** ▶ **Insert** ▶ **Insert rows**, type a value in the **Number of rows** box, and enable the **Below the selection** option.

When you use either the **Row above** command or the **Row below** command from the **Table** ▶ **Insert** menu, the number of rows that are inserted depends on how many rows you have selected. For example, if you have selected two rows, then two rows are inserted in the table.

To insert a table column

1 Select a column.
2 Perform a task from the following table.

To	Do the following
Insert a column to the left of the selected column	Click **Table** ▶ **Insert** ▶ **Column left**.
Insert a column to the right of the selected column	Click **Table** ▶ **Insert** ▶ **Column right**.
Insert multiple columns to the left of the selected column	Click **Table** ▶ **Insert** ▶ **Insert columns**, type a value in the **Number of columns** box, and enable the **Left of the selection** option.

To	Do the following
Insert multiple columns to the right of the selected column	Click **Table** ▸ **Insert** ▸ **Insert columns**, type a value in the **Number of columns** box, and enable the **Right of the selection** option.

When you use the **Column left** command or the **Column right** command from the **Table** ▸ **Insert** menu, the number of columns that are inserted depends on how many columns you have selected. For example, if you have selected two columns, then two columns are inserted in the table.

To delete a row or column from a table

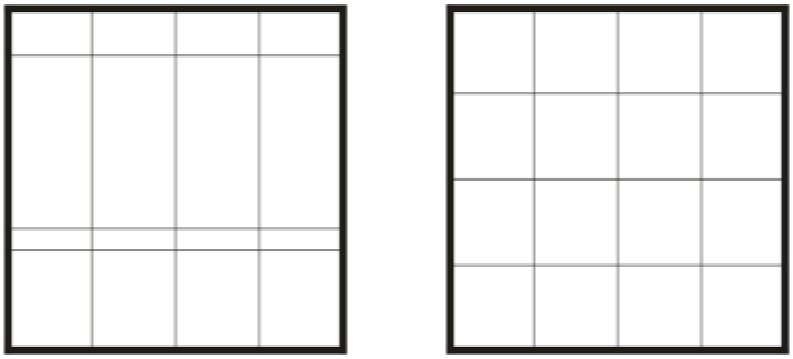
1. Select the row or column that you want to delete.
2. Perform a task from the following table.

To	Do the following
Delete a row	Click **Table** ▸ **Delete** ▸ **Row**.
Delete a column	Click **Table** ▸ **Delete** ▸ **Column**.

If you select a row but choose the option to delete a column, or if you select a column but choose the option to delete a row, the whole table is deleted.

Resize table cells, rows, and columns

You can resize table cells, rows, and columns. In addition, if you previously changed the sizes of some rows or columns, you can redistribute all rows or all columns so that they are the same size.



If table rows are different sizes (left), you can distribute them so that they are the same size (right).

To resize a table cell, row, or column

1. Click the **Table** tool, and then click the table.
2. Select the cell, row, or column that you want to resize.
3. On the property bar, type values in the **Table cell width and height** boxes.

To distribute table rows and columns

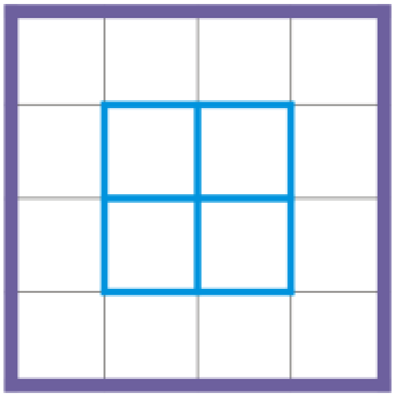
1 Select the table cells that you want to distribute.

2 Perform a task from the following table.

To	Do the following
Make the height of all selected rows the same	Click **Table** ▶ **Distribute** ▶ **Rows evenly**.
Make the width of all selected columns the same	Click **Table** ▶ **Distribute** ▶ **Columns evenly**.

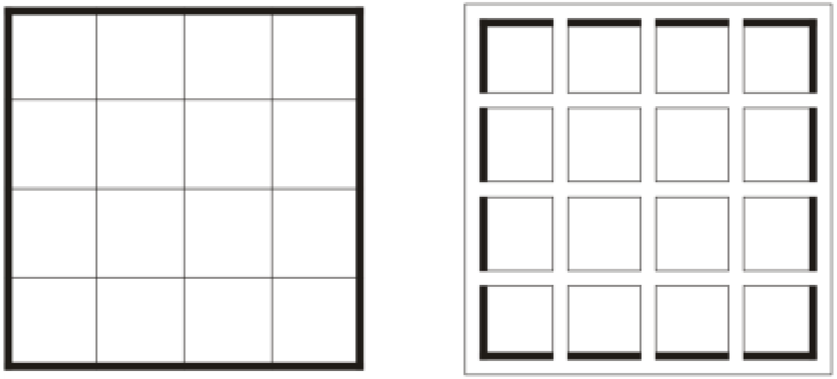
Format tables and cells

You can change the look of a table by modifying both table and cell borders. For example, you can change the table border width or color.



You can modify both table and table cell borders.

In addition, you can change the table cell margins and cell border spacing. The cell margins let you increase the space between the cell borders and the text in the cell. By default, table cell borders overlap to form a grid. However, you can increase the cell border spacing to move the borders away from each other. As a result, the cells do not form a grid, but appear as individual boxes (also known as “separated borders”).



You can modify an existing table (left) by applying separated borders (right).

To modify table borders and cell borders

1 Select the table or table area that you want to modify.

A table area can include a cell, a group of cells, rows, columns, or the entire table.

2 Click the **Border selection** button on the property bar, and choose the borders that you want to modify.

3 Perform a task from the following table.

To	Do the following
Modify the border thickness	Choose a border width from the **Outline width** list box on the property bar.
Modify the border color	Click the **Outline color** picker on the property bar, and then click a color on the color palette.
Modify the border line style and outline width	In the **Outline** area of the **Properties** docker, choose a line style from the **Line style** picker, and type a value in the **Outline width** box. If the **Properties** docker is not open, click **Window** ▶ **Properties.**

To modify cell margins in tables

1 Click the **Table** tool, and then click the table.

2 Select the cells that you want to modify.

3 Click **Margins** on the property bar.

4 Type a value in the **Top margin** box.

By default, the value in the top margin box is applied to all margins, so that equal margins are created.

If you want to apply different values for the margins, click the **Lock margins** button to unlock the margin boxes, and type values in the **Top margin**, **Bottom margin**, **Left margin**, and **Right margin** boxes.

5 Press **Enter**.

To modify cell border spacing in tables

1 Click the **Table** tool, and then click the table.

2 Click **Options** on the property bar.

3 Enable the **Separated cell borders** check box.

4 Type a value in the **Horizontal cell spacing** box.

By default, the vertical cell spacing is equal to the horizontal cell spacing.

If you do not want equal cell spacing, click the **Lock cell spacing** button to unlock the **Vertical cell spacing** box, and then type values in both the **Horizontal cell spacing** and **Vertical cell spacing** boxes.

5 Press **Enter**.

Text in tables

You can easily add text to table cells, and you can modify this text as you would any other paragraph text. For example, you can change the font, add bullets, or add indents to table text. You can change the text properties of a single table cell, or of multiple table cells simultaneously. In addition, you can add tab stops to table cells so that text is shifted away from the cell margins.

When you type text in a new table, you can choose to automatically adjust the size of table cells.

To type text in a table cell

1 Click the **Table** tool.

2 Click a cell.

3 Type text in the cell.

You can select text in a cell by pressing **Ctrl** + **A**.

To change the properties of text in table cells

1 Using the **Table** tool, click a table.

2 Hold down **Ctrl**, and click the table cells that contain text to be formatted.

3 Click **Text** ▸ **Text**, and specify the settings you want in the **Text** docker.

For more information about formatting text, see "Format text" on page 685.

To change the text properties for an entire row, column, or table simultaneously, you must first select the table component or table. For more information, see "To select a table, row, or column" on page 815.

To insert a tab stop in a table cell

- With the **Table** tool pointer inserted in a cell, click **Text** ▸ **Insert formatting code** ▸ **Tab**.

Another way to insert a tab stop is by pressing the **Tab** key. To use this method, you must set the **Tab** key to insert tab stops. For information about changing the **Tab** key options, see "To change the navigational direction of the Tab key" on page 816.

To automatically resize table cells when you type

1 Click the **Pick** tool, and then click the table.

2 Click **Options** on the property bar, and enable the **Automatically resize cells while typing** check box.

This option can be applied to new tables that do not yet have text or other content.

If a table already contains text, only cells to which new text is added will be resized.

Convert tables to text

If you no longer want table text to appear in a table, you can convert the table text to paragraph text. For more information about converting text to a table, see "To create a table from text" on page 814.

To convert a table to text

1 Click the **Table** tool, and then click the table.

2 Click **Table** ▸ **Convert table to text**.

3 In the **Separate cell text with** area, choose one of the following options:

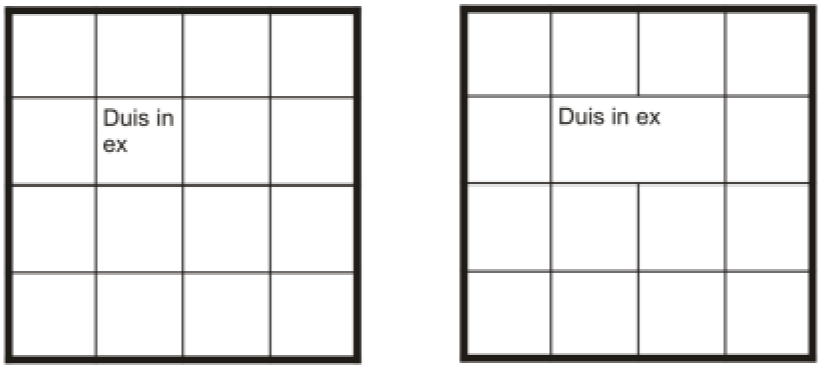
- **Commas** — replaces each column with a comma and replaces each row with a paragraph marker
- **Tabs** — replaces each column with a tab and replaces each row with a paragraph marker
- **Paragraphs** — replaces each column with a paragraph marker
- **User defined** — replaces each column with a specified character and replaces each row with a paragraph marker

If you enable the **User defined** option, you must type a character in the **User defined** box.

If you do not type a character in the **User defined** box, each of the table rows is converted into a paragraph, and the table columns are ignored.

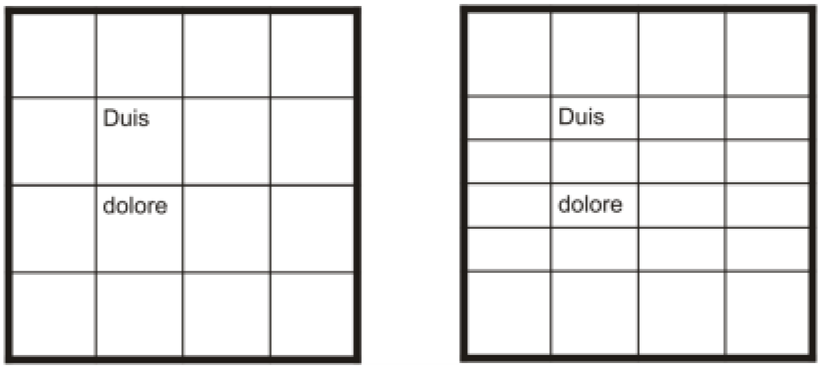
Merge and split tables and cells

You can change how a table is configured by merging adjacent cells, rows, and columns. If you merge table cells, the formatting of the upper-left cell is applied to all merged cells. Alternatively, you can unmerge cells that were previously merged.



You can change the look of a table (left) by merging adjacent table cells (right).

You can also split table cells, rows, or columns. Splitting lets you create new cells, rows, or columns without changing the size of the table.



You can insert additional rows in a table (left) by splitting table cells (right).

To merge table cells

1 Select the cells to be merged.
The selected cells must be contiguous.

2 Click **Table** ▸ **Merge cells**.

To unmerge table cells

1 Select the cell that you want to unmerge.

2 Click **Table** ▶ **Unmerge cells**.

To split table cells, rows, or columns

1 Click the **Table** tool .

2 Select the cell, row, or column that you want to divide.

3 Perform a task from the following table.

To	Do the following
Split a selection horizontally	Click **Table** ▶ **Split into rows**, and type a value in the **Number of rows** box.
Split a selection vertically	Click **Table** ▶ **Split into columns**, and type a value in the **Number of columns** box.

Manipulate tables as objects

You can manipulate tables as you would other objects.

The following table lists the various ways to manipulate a table as an object.

You can	For more information see
Resize and scale a table	"Size and scale objects" on page 381
Rotate a table	"Rotate objects" on page 384
Mirror a table	"Mirror objects" on page 385
Lock a table	"Lock objects" on page 399
Convert a table to a bitmap	"Convert vector graphics to bitmaps" on page 829
Break a table apart	"To convert objects to curve objects" on page 274

Tables cannot be brought into Focus mode. For more information about Focus mode, see "Edit objects in Focus mode" on page 370.

Add images, graphics, and backgrounds to tables

If you want to arrange bitmap images or vector graphics in a structured layout, you can add them to tables. You can also change the look of a table by adding a background color.

To insert an image or a graphic in a table cell

1. Copy an image or a graphic.
2. Click the **Table** tool, and select the cell where you want to insert the image or graphic.
3. Click **Edit** ▸ **Paste**.

You can also insert a graphic or an image by holding down the right mouse button over the image, dragging the image to a cell, releasing the right mouse button, and then clicking **Place inside cell**.

To add a background color to a table

1. Click the **Table** tool, and then click the table.
2. Click the **Background** color picker, and then click a color on the color palette.

You can also modify the background color of specific cells, rows, or columns by selecting the cells, clicking the **Background** color picker on the property bar, and then clicking a color on the color palette.

Import tables

With Corel DESIGNER, you can create tables by importing content from Quattro Pro™ (.qpw) and Microsoft Excel (.xls) spreadsheets. You can also import tables created in a word-processing application, such as WordPerfect or Microsoft Word.

To import a table from Quattro Pro or Excel

1. Click **File** ▸ **Import**.
2. Choose the drive and folder where the spreadsheet is stored.
3. Click the file to select it.
4. Click **Import**.
   The **Import/Paste** dialog box appears.
5. From the **Import tables as** list box, choose **Tables**.
6. Choose one of the following options:
   - **Maintain fonts and formatting** — imports all fonts and formatting that are applied to the text
   - **Maintain formatting only** — imports all formatting that is applied to the text
   - **Discard fonts and formatting** — ignores all fonts and formatting that are applied to the text

To import a table from a word-processing document

1. Click **File** ▸ **Import**.
2. Choose the drive and folder where the text file is stored.
3. Click the file.

4. Click **Import**.
5. From the **Import tables as** list box, choose **Tables**.
6. Choose one of the following options:
   - **Maintain fonts and formatting** — imports all fonts and formatting that are applied to the text
   - **Maintain formatting only** — imports all formatting that is applied to the text
   - **Discard fonts and formatting** — ignores all fonts and formatting that are applied to the text

Bitmaps

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Work with bitmaps

You can convert a vector graphic to a bitmap. You can also import and crop bitmaps.

You can add perspective, shape bitmaps with envelopes, apply color masks and special effects, and change the color and tone of the images. For information about applying perspective to bitmaps, see "Apply perspective" on page 603. For information about shaping bitmaps with envelopes, see "Shape objects by using envelopes" on page 299. For information about applying effects to bitmaps, see "Bitmap effects" on page 535.

This section contains the following topics:

- "Convert vector graphics to bitmaps" (page 829)
- "Import bitmaps" (page 831)
- "Crop bitmaps" (page 831)
- "Bitmap dimensions and resolution" (page 831)
- "Straighten bitmaps" (page 835)
- "Remove artifacts and noise from JPEG images" (page 837)
- "Remove background from bitmaps" (page 838)
- "Remove dust and scratch marks from bitmaps" (page 839)
- "Sharpen images" (page 839)
- "Change and mask colors in bitmaps" (page 840)
- "Image Adjustment Lab" (page 841)
- "Adjust color and tone" (page 846)
- "Tone Curve filter" (page 853)
- "Transform color and tone" (page 856)
- "Edit bitmaps with Corel PHOTO-PAINT" (page 857)

Convert vector graphics to bitmaps

Converting a vector graphic or object to a bitmap lets you apply special effects to the object with Corel DESIGNER. The process of converting a vector graphic to a bitmap is also known as "rasterizing."

When you convert the vector graphic, you can select the color mode of the bitmap. A color mode determines the number and kind of colors that make up the bitmap, so the file size is also affected. For more information about color modes, see "Change the color mode of bitmaps" on page 859.

You can also specify settings for such controls as dithering, anti-aliasing, overprinting black, and background transparency.

When you export a file to a bitmap file format, such as TIFF, JPEG, CPT, or PSD, the same bitmap conversion options are available. For more information about exporting, see "Export files" on page 935.

To convert a vector graphic to a bitmap

1. Select an object.
2. Click **Bitmaps** ▸ **Convert to bitmap**.
3. Choose a resolution from the **Resolution** list box.
4. Choose a color mode from the **Color mode** list box.
5. Enable any of the following check boxes:
   - **Dithered** — simulates a greater number of colors than those available. This option is available for images that use 256 or fewer colors.
   - **Always overprint black** — overprints black when black is the top color. Enabling this option prevents gaps from appearing between black objects and underlying objects when you print bitmaps.
   - **Anti-aliasing** — smooths the edges of the bitmap
   - **Transparent background** — makes the background of the bitmap transparent

You can change the black threshold for the **Always overprint black** option. For information about setting the black threshold, see "To set the overprint black threshold" on page 923.

If you export a vector file to a bitmap format, such as GIF, you are prompted to set the bitmap conversion options described in the procedure above before you export the file.

Making the background of a bitmap transparent lets you see images or a background otherwise obscured by the bitmap background.

To convert a vector graphic to a bitmap when exporting

1. Click **File** ▸ **Export**.
2. Choose the folder where you want to save the file.
3. Choose a bitmap file format from the **Save as type** list box, and type a filename in the **File name** list box.
4. Set the options you want, and click **Export**.
5. In the **Convert to bitmap** dialog box, type values in one of the following pairs of boxes:
   - **Width** and **Height** — let you specify the image dimensions
   - **Width %** and **Height %** — let you resize the image to a percentage of its original size
6. To specify the resolution, type a value in the **Resolution** box.
7. Choose a color mode from the **Color mode** list box.
8. Enable any of the following check boxes:
   - **Dithered** — simulates a greater number of colors than those available. This option is available for images that use 256 or fewer colors.
   - **Always overprint black** — overprints black when black is the top color. Enabling this option when you print bitmaps prevents gaps from appearing between black objects and underlying objects.
9. Enable any of the following:
   - **Anti-aliasing** — smooths the edges of the bitmap
   - **Maintain layers** — preserves layers
   - **Transparent background** — makes the background of the bitmap transparent

You can change the black threshold for the **Always overprint black** option. For information about setting the black threshold, see "To set the overprint black threshold" on page 923.

Not all options in the **Convert to bitmap** dialog box are available for all bitmap file formats.

Making the background of a bitmap transparent lets you see images or a background otherwise obscured by the bitmap background.

Import bitmaps

You can import a bitmap into a drawing either directly or by linking it to an external file. When you link to an external file, edits to the original file are automatically updated in the imported file. After you import a bitmap, the status bar provides information about its color mode, size, and resolution. For more information about importing bitmaps, see "Import files" on page 931. For more information about managing externally linked bitmaps, see "Bookmarks and hyperlinks" on page 431.

You can also resample or crop a bitmap while importing. For more information, see "To resample a bitmap while importing" on page 934 and "To crop a bitmap while importing" on page 934.

Crop bitmaps

Cropping removes unwanted areas of a bitmap. To crop a bitmap into a rectangular shape, you can use the **Crop** tool. For more information, see "To crop an object or imported photo" on page 309. To crop a bitmap into an irregular shape, you can use the **Shape** tool and the **Crop bitmap** command.

To crop a bitmap

1 In the toolbox, click the **Shape** tool.

2 Select a bitmap.

3 Drag the corner nodes to reshape the bitmap.
If you want to add a node, double-click the node boundary (dotted line) by using the **Shape** tool where you want the node to appear.

4 Click **Bitmaps** ▸ **Crop bitmap**.

You cannot crop a bitmap comprised of more than one object.

You can also crop a selected bitmap after you drag the corner nodes by clicking the **Pick** tool, then clicking the **Crop bitmap** button on the property bar.

Bitmap dimensions and resolution

After you add a bitmap to a drawing, you can change its dimensions and resolution.

You can change the resolution and size of a bitmap at the same time.
Left to right: downsampled image, original image, upsampled image.

Bitmap dimensions

You can change the physical dimensions of a bitmap by increasing or decreasing its height and width. When choosing a unit of measure, you may find the following tips helpful:

- If you plan to print the image, set the width and height in inches, centimeters, points, or picas at the dots-per-inch (dpi) setting specific to your printer.
- If you plan to use the image on the web, choose pixels.

Bitmap resolution

Resolution is the amount of detail that an image file contains, or that an input, output, or display device is capable of producing. Resolution is measured in dpi (dots per inch) or ppi (pixels per inch). Low resolutions can result in a grainy appearance; high resolutions can produce higher quality images but result in larger file sizes. The size and resolution of an image affect its print quality. Choose image dimensions and resolution that match your print intent. Whether you are planning to print your artwork to your desktop printer or use it on the web, keep the following considerations in mind to ensure that the finished image appears as intended.

- Typically, bitmaps created only for display on computer monitors are 96 or 72 dpi, and bitmaps created for the web are 72 dpi.
- Bitmaps created for printing on desktop printers are generally 150 dpi, while professionally printed bitmaps are usually 300 dpi, or higher.

The size of a bitmap onscreen depends on the pixel height and width of the bitmap, on the zoom level, and on your monitor settings. As a result, the size of the bitmap may appear different on your screen and in print.

Resampling bitmaps

Resampling is changing the amount of image detail as you change the resolution and pixel dimensions of a bitmap. You can downsample and upsample images.

Downsampling decreases the total number of pixels in an image. Best results are usually achieved when downsampling is done after color and tone corrections but before sharpening.

Upsampling adds more pixels to an image. Corel DESIGNER lets you enlarge images without losing quality and detail. You can choose from several upsampling modes to suit your needs. The **Bicubic** method adds new pixels between existing pixels and interpolates them based on the colors of neighboring pixels. This method produces smooth tonal gradations. The **Nearest neighbor** method replaces every pixel with the nearest pixel in the upsampled image, which results in multiple pixels of the same color. This method preserves sharp details, however, it can also produce jagged edges instead of smooth lines and curves. In addition, the application uses advanced machine learning techniques to upscale images by preserving clean edges, sharpness, and fine details. Based on the analysis of a large number of artistic images and photographs, the two artificial intelligence methods, **Illustration** and **Photorealistic**, use neural network algorithms to reduce noise and pixelation and maintain color. With its low-level blurring and sharpening techniques that create cartoon-like effects, the **Illustration** method is great for images such as logos, drawings, illustrations, and paintings created in graphic design software. The **Photorealistic** method works well for resizing photos.

(left) Original photo; (right) The photo is scaled up three times of its original size.

Depending on your system hardware configuration, upsampling an image with the **Illustration** and **Photorealistic** methods can take from a couple of seconds to several minutes. When the estimated time to complete the operation exceeds 3 seconds, a progress bar appears to show the remaining time. The estimated time does not take into account any processes or applications that you may initiate after you start upsampling and that may affect performance. You can cancel the upsampling process at any time.

Upsampling increases the file size of an image; downsampling decreases it. Resampling with fixed resolution lets you maintain the resolution of the image by adding or subtracting pixels while varying the file size. Resampling with variable resolution keeps the image size in inches, millimeters, or centimeters unchanged while changing the pixel size, resulting in lower or higher resolution than that of the original image.

To change the dimensions of a bitmap

1. Select a bitmap.
2. Click **Bitmaps** ▶ **Resample**.
3. Choose a unit of measure from the list box next to the **Width** and **Height** boxes.
4. Perform a task from the following table.

To	Do the following
Downsample a bitmap	Decrease the dimensions of the image by entering values in the **Width** and **Height** boxes or choosing a scale factor smaller than 100%. In the **Mode** area, choose a downsampling method to determine how pixels are removed. • **Bicubic** — uses bicubic interpolation that produces smooth tonal gradations • **Nearest neighbor** — preserves sharp details but may produce jagged edges instead of smooth lines and curves
Upsample a bitmap	Increase the dimensions of the image by entering values in the **Width** and **Height** boxes or choosing a scale factor greater than 100%. In the **Mode** area, choose an upsampling method to determine how pixels are added. • **Bicubic** — uses bicubic interpolation that produces smooth tonal gradations. The new pixels, which are added between existing pixels, are interpolated based on the colors of neighboring pixels.

To	Do the following
	• **Nearest neighbor** — replaces every pixel with the nearest pixel in the upsampled image, which results in multiple pixels of the same color. This method preserves sharp details, however, it can also produce jagged edges instead of smooth lines and curves. • **Illustration** — uses low-level blurring and sharpening techniques that create a more artistic effect. This method works well with images such as drawings, logos, and illustrations created in graphic design software. • **Photorealistic** — maintains sharp edges, areas with continuous color, textures, and fine details. This method is great for resizing photos. Set the noise reduction level by moving the **Noise reduction** slider. **Note**: The **Noise reduction** option is available only for the **Illustration** and **Photorealistic** methods.

You can also	
Maintain the width to height ratio	Enable the **Maintain aspect ratio** check box.
Change the dimensions of a bitmap without changing the pixel count (no resampling)	Enable the **Maintain original file size** check box. As you change the width and height of the bitmap, the resolution is automatically adjusted. **Notes**: • This option can be useful if you want to downsize an image to increase its resolution. • When this check box is enabled, the **pixels** option in the **Unit of measurement** list box is grayed out because the total number of pixels in the image remains constant.

When you change the dimensions of a bitmap by specifying values on the property bar or by dragging the selection handles in the drawing window, Corel DESIGNER adjusts automatically the resolution without changing the amount of pixel data.

By default, the graphics processing unit (GPU) of your computer is used to upsample images. However, if your system's GPU does not support CUDA or OpenCL (1.2 or higher) and is incompatible with Corel DESIGNER, you can set the application to use the central processing unit (CPU) instead by clicking **Tools** ▶ **Options** ▶ **Global**, clicking **General**, and disabling the **Resampling** option. For information about the Corel DESIGNER system requirements, see "System requirements" on page 23.

The **Photorealistic** and **Illustration** upsampling methods are supported only in the 64-bit version of CorelDRAW Technical Suite.

To change the resolution of a bitmap

1 Select a bitmap.

2 Click **Bitmaps** ▶ **Resample**.

3 In the **Resolution** area, type values in any of the following boxes:

- **Horizontal**
- **Vertical**

You can also	
Maintain the width to height ratio of the bitmap	Enable the **Maintain aspect ratio** check box.
Maintain the file size	Enable the **Maintain original file size** check box. As you change the resolution, the height and width of the bitmap are adjusted automatically, however, the total number of pixels in the file remain constant.

You can also resample a selected bitmap by clicking the **Resample** button on the property bar.

Straighten bitmaps

The **Straighten Image** dialog box lets you correct lens distortions and straighten bitmap images quickly. This feature is useful for straightening photos that were taken or scanned at an angle or contain lens distortions.

You can access the **Straighten image** dialog box by clicking **Bitmaps** ▸ **Straighten Image**.

Correct camera lens distortions

With photos that contain camera lens distortions, it is recommended that you start with correcting the lens distortion. You can correct two types of lens distortions, which make straight lines in photos appear curved: barrel and pincushion. Barrel distortions make photos appear pushed out at the center. Pincushion distortions make photos appear pushed in at the center.

Rotate and preview

The **Straighten image** dialog box lets you rotate an image by moving a slider, typing a rotation angle, or using the arrow keys. You can specify a custom rotation angle from -15 to 15 degrees.

You can use the preview window to dynamically preview the adjustments that you are making. If you want to change the orientation of the image before straightening it, you can start by rotating the image 90 degrees clockwise and 90 degrees counterclockwise.

A grid is displayed in the preview window to help you straighten the image. You can make more precise adjustments by controlling the cell size of the grid. To heighten the contrast of the grid against the colors of the image, you can change the grid's color. You can also hide the grid if you want to preview the final result without the gridlines. In addition, you can zoom in and out, and pan the image in the preview window to evaluate the results.

Crop

By default, the straightened image is cropped to the cropping area that is displayed in the preview window. The final image has the same aspect ratio as the original image, but it has smaller dimensions. However, you can preserve the original width and height of the image by cropping and resampling the image.

You can also produce an image at an angle by disabling cropping and then using the **Crop** tool to crop the image in the drawing window.

Restore default settings

By default, the last settings you used are preserved. However, you can choose to revert to the default settings each time you open an image in the **Straighten Image** dialog box.

To straighten an image

1 Select an image.

2. Click **Bitmaps** ▸ **Straighten Image**.

   If the image has a lens distortion, move the **Correct lens distortion** slider to the left to correct a barrel distortion or to the right to correct a pincushion distortion.
3. Move the **Rotate image** slider, or type a value between **15** and **-15** in the **Rotate image** box.
4. If necessary, move the **Grid** slider to adjust the size of the grid cells.
5. To crop and straighten the image, enable the **Crop image** check box.

   The image is cropped to preserve the aspect ratio of the original image, which means that the final image is smaller than the original image.

   If you want to preserve the width and height of the original image, enable the **Crop and resample to original size** check box. The final image is resampled.

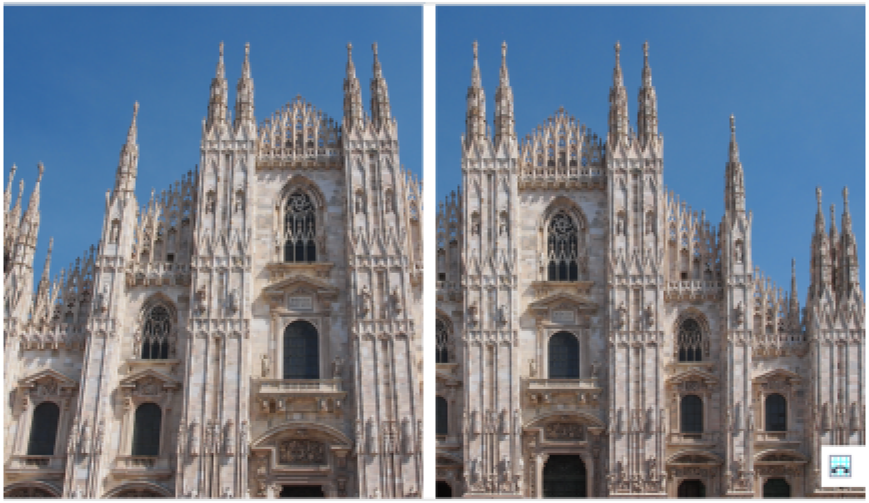
You can also

Change the grid color	Choose a color from the **Grid** color picker.
Align an image area with a gridline	Using the **Pan** tool, drag the image until the area is aligned with the gridline. You can use the **Pan** tool only after you zoom in on the image.
Rotate the image 90 degrees in either direction	Click the **Rotate counterclockwise** button or the **Rotate clockwise** button.
Hide or display the grid	Disable or enable the **Grid** check box.
Adjust the rotation angle by 0.1-degree increments	Click in the **Rotate image** box, and press the **Up arrow** or **Down arrow** key.
Reset the image to its original orientation	Click **Reset**.
Zoom in or out	Using the **Zoom in** or **Zoom out** tool, click in the preview window.
Fit an image in the preview window	Click the **Zoom to fit** button.
Display an image at its actual size	Click the **100%** button.
Restore the default settings each time you open an image	Disable the **Remember settings** check box.

Correct perspective distortions

You can correct perspective distortions in photos that have straight lines and flat surfaces such as architectural photos and photos of buildings.

Perspective distortions usually occur when you take pictures of tall or wide objects, and the camera sensor is at an angle to the objects. As a result, the photographed objects may appear to be leaning or to be at an angle. Adjusting the vertical perspective helps straighten leaning objects; adjusting the horizontal perspective helps with angled objects. Often, you may need to adjust both the vertical and horizontal perspectives for best results.



Correcting perspective distortions

To correct perspective distortions in photos

1 Select an image.

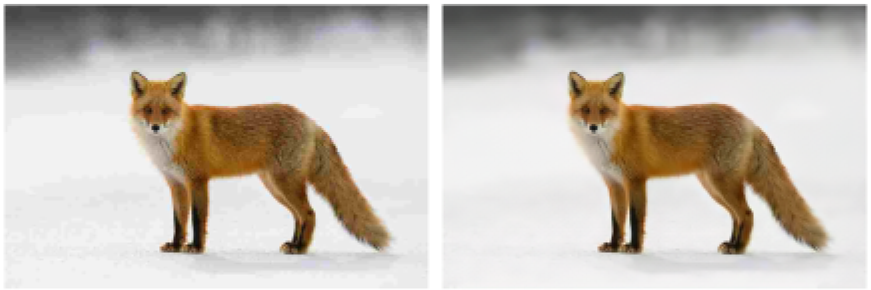
2 Click **Bitmaps** ▶ **Straighten image**.

3 Perform a task from the following table.

To	Do the following
Correct the vertical perspective	Move the **Vertical perspective** slider. If the photo object appears to be leaning backwards, move the slider to the left. Tall buildings in photos usually appear to be leaning back when the picture is taken from the ground.
Correct the horizontal perspective	Move the **Horizontal perspective** slider. If the photo was taken with the camera to the right of the object, move the slider to the left.
Crop and resample the corrected image to its original size	Enable the **Crop image** check box, and then enable the **Crop and resample to original size** check box.

Remove artifacts and noise from JPEG images

JPEG compression artifacts, which are caused by different processes involved in the capturing or saving of images, reduce image quality and degrade color. Corel DESIGNER uses advanced machine learning technology to help you reduce JPEG compression artifacts and restore detail in images.



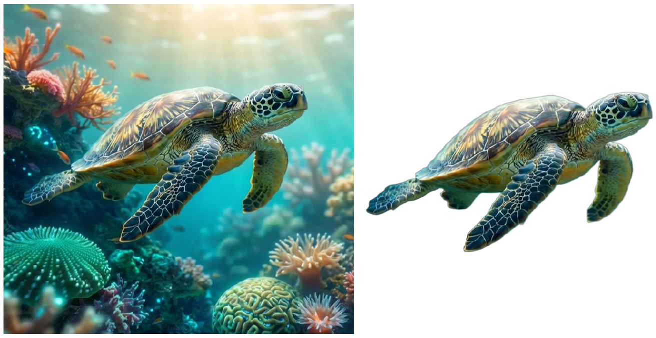
(left) Image with distinct banding and color degradation; (right) Artificial intelligence techniques reduce the blockiness and recover the image detail and color.

To remove JPEG compression artifacts

1. Select a bitmap.
2. Click **Bitmaps** ▶ **Remove JPEG Artifacts**.

Remove background from bitmaps

You can remove the background from a bitmap in a single click. For example, you can isolate subjects in portraits or extract objects for design and creative editing. The application automatically detects the subject and removes the background.



Removing the background from a photo

To remove the background from a bitmap

1. Select a bitmap.
2. Click **Bitmaps** ▶ **Remove Background**.

You can also remove the background from a selected bitmap by clicking the **Remove Background** button on the property bar.

You can also remove the background from a selected bitmap by right-clicking the bitmap, and clicking **Remove Background**.

Remove dust and scratch marks from bitmaps

You can quickly improve the appearance of a bitmap by removing dust and scratch marks. The dust and scratch filter works by eliminating the contrast between pixels that exceed the contrast threshold you set. You can set a radius to determine how many pixels are affected by the changes. The settings you choose depend on the size of the blemish and the area surrounding it. For example, to remove a white scratch that is 1 or 2 pixels wide on a dark background, you can set a radius of 2 or 3 pixels and set the contrast threshold higher than you would for a similar scratch on a light background.

To remove dust and scratch marks from a bitmap

1. Click **Effects** ▸ **Correction** ▸ **Dust and scratch**.
2. Move the following sliders:
   - **Radius** — sets the range of pixels used to produce the effect. To retain image detail, choose a setting as low as possible.
   - **Threshold** — sets the amount of noise reduction. To retain image detail, choose a setting as high as possible.

Sharpen images

You can sharpen images to increase contrast, enhance image edges, or reduce shading. To sharpen an image, or an editable area of an image, you can use filters. Sharpening is usually done after adjusting the color and tone of an image and after resampling or resizing.

You can reveal more image detail by sharpening an image.

To sharpen an image by applying a filter

1. Click **Effects** ▸ **Correction** ▸ **Tune Sharpen**.
2. Move the **Percentage** slider to set the amount of sharpening that is applied each time you click a thumbnail button.
3. Click any of the following thumbnail buttons:
   - **Unsharp Mask** — lets you accentuate edge detail and focus blurred areas in the image without removing low-frequency areas.
   - **Adaptive Unsharp** — lets you accentuate edge detail by analyzing the values of neighboring pixels. This filter preserves most image detail, but its effect is most apparent in high-resolution images.

- **Sharpen** — lets you accentuate the edges of the image by focusing blurred areas and increasing the contrast between neighboring pixels. Move the **Background** slider to set the threshold for the effect. Lower values increase the number of pixels changed by the sharpening effect.
- **Directional Sharpen** — lets you enhance the edges of an image without creating a grainy effect.

You can also

Remove shading	Click **Effects** ▶ **Sharpen** ▶ **High Pass**. The High pass filter removes image detail and shading to give an image a glowing quality by emphasizing its highlights and luminous areas. However, it can also affect the color and tone of the image.

The **Unsharp Mask** filter provides best results for most photographs.

Most sharpen filters support all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white. The **Sharpen** filter supports all color modes except paletted and black-and-white.

You can access each of the sharpen filters individually by clicking **Effects** ▶ **Sharpen**, and clicking a filter.

You can use this procedure to sharpen an editable area of an image.

Change and mask colors in bitmaps

Corel DESIGNER lets you change colors in monochrome images, hide and show colors, and mask colors. Monochrome bitmaps have two colors: black and white. You can replace the black and white pixels with any color on a color palette.

You can hide and display selected colors by masking them. Hiding colors in a bitmap lets objects or backgrounds show through the image. Hiding a color can also alter the apparent shape of a bitmap. For example, if a bitmap shows a person on a black background, you can hide the background so that the bitmap appears to take on the shape of the person rather than a rectangular shape. Also, hiding colors in bitmaps can increase the speed at which objects are rendered on the screen. You can also display certain colors in a bitmap to change the appearance of the image or to see where a particular color has been applied. You can mask as many as 10 colors in a bitmap.

Color masking also lets you change selected colors without altering the other colors in an image. You can also save a bitmap color mask to a file and open the file for future use.

To color a monochrome bitmap

1. Select a bitmap by using the **Pick** tool .
2. Right-click a color on the color palette to change the color of the foreground (black) pixels.
3. Click a color on the color palette to change the color of the background (white) pixels.

To hide or display a color in a bitmap

1. Select the bitmap by using the **Pick** tool .
2. Click **Bitmaps** ▶ **Bitmap Mask**.
3. In the **Bitmap Mask** docker, click the **Color selector** button , and click a color in the bitmap.
4. Enable the check box next to the channel that you want to hide or display.
5. Move the **Tolerance** slider to set the color tolerance for the color.

6 Enable one of the following options:
   - **Hide selected**
   - **Show selected**
7 Click **Apply**.

Higher tolerance levels target a broader range of colors around the color you select. For example, if you select baby blue and increase the tolerance, Corel DESIGNER hides or displays such colors as pastel blue or electric blue.

To open a bitmap color mask

1 Click **Bitmaps** ▶ **Bitmap Mask**.
2 Click the **Open mask** button.
3 Choose the folder where the color mask file is stored.
4 Double-click the file.

Files containing bitmap color mask have the filename extension **.ini**.

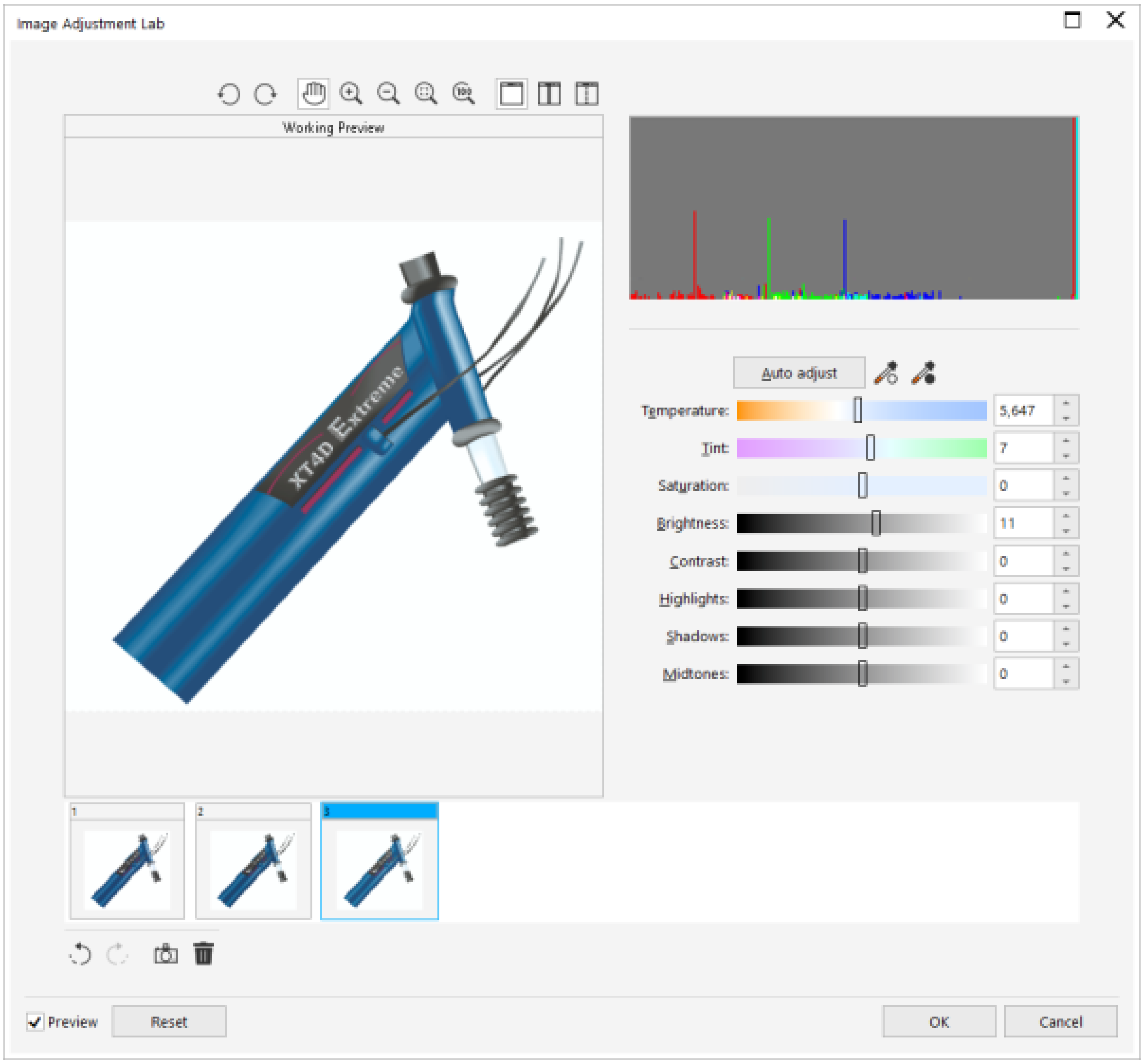
To change a masked color

1 Click **Bitmaps** ▶ **Bitmap Mask**.
2 Choose a color from the list of masked colors.
3 Click the **Edit color** button.
4 Use the controls in the **Select color** dialog box to edit the color.

You can also change a masked color by clicking the **Color selector** button, selecting another color from the bitmap, and clicking **Apply**.

Image Adjustment Lab

The Image Adjustment Lab lets you correct the color and tone of most photos quickly and easily.



Temperature: 5,647
Tint: 7
Saturation: 0
Brightness: 11
Contrast: 0
Highlights: 0
Shadows: 0
Midtones: 0
☑ Preview

The Image Adjustment Lab consists of automatic and manual controls, which are organized in a logical order for image correction. By starting in the upper-right corner and working your way down, you can select only the controls you need to correct the problems specific to your image. It is best to crop or retouch any areas of the image before beginning the color and tone corrections.

When you work in the Image Adjustment Lab, you can take advantage of the following features:

- **Create snapshot** — You can capture the corrected version of an image in a “snapshot” at any time. Thumbnails of the snapshots appear in a window below the image. Snapshots make it easy to compare different corrected versions of the image so you can choose the best one.
- **Undo**, **Redo**, and **Reset** — Image correction can be a trial-and-error process, so the ability to undo and redo corrections is important. The **Reset** command lets you clear all corrections so that you can start again.
- **Remember settings** — Enabled by default, this check box lets you use the current settings on other images. Disable the check box if you want to restore the default settings each time you open an image in the Image Adjustment Lab.

Using automatic controls

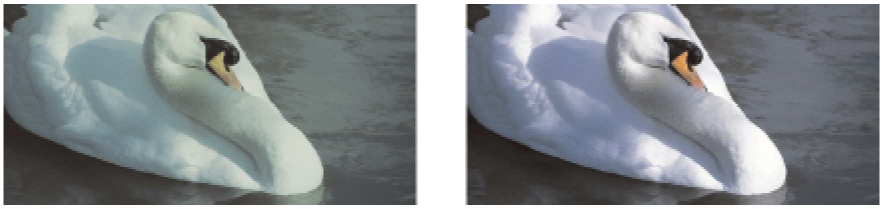
You can begin by using the automatic correction controls:

- **Auto adjust** — automatically corrects the contrast and color in an image by detecting the lightest and darkest areas and adjusting the tonal range for each color channel. In some cases, this control may be all you need to improve an image. In other cases, you can undo the changes and proceed with more precise controls.
- **Select white point** tool — automatically adjusts the contrast in an image according to the white point that you set. For example, you can brighten an image that is too dark by using the **Select white point** tool.
- **Select black point** tool — automatically adjusts the contrast in an image according to the black point that you set. For example, you can darken an image that is too light by using the **Select black point** tool.

Using color correction controls

After using the automatic controls, you can correct color casts in your image. Color casts are typically caused by the lighting conditions when a photo is taken, and they can be influenced by the processor in your digital camera or scanner.

- **Temperature** slider — lets you correct color casts by "warming" or "cooling" the color in an image to compensate for the lighting conditions at the time the photo was taken. For example, to correct a yellow color cast caused by taking a photo indoors in dim incandescent lighting, you can move the slider toward the blue end to increase the temperature values (based on degrees Kelvin). Lower values correspond to low lighting conditions, such as candlelight or light from an incandescent light bulb; these conditions cause an orange cast. Higher values correspond to intense lighting conditions, such as sunlight; these conditions cause a blue cast.
- **Tint** slider — lets you correct color casts by adjusting the green or magenta in an image. You can add green by moving the slider to the right; you can add magenta by moving the slider to the left. Moving the **Tint** slider after using the **Temperature** slider lets you fine-tune an image.
- **Saturation** slider — lets you adjust the vividness of colors. For example, by moving the slider to the right, you can increase the vividness of a blue sky in an image. By moving the slider to the left, you can reduce the vividness of colors. You can create a black-and-white photo effect by moving the slider all the way to the left, so that all color in the image is removed.

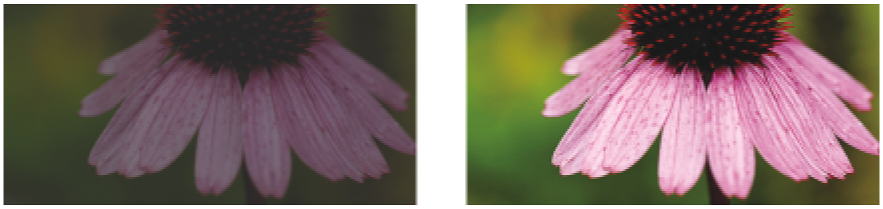


Correction of a color cast. The image on the right is the corrected version.

Adjusting brightness and contrast across an entire image

You can brighten, darken, or improve the contrast in an entire image by using the following controls:

- **Brightness** slider — lets you brighten or darken an entire image. This control can correct exposure problems caused by too much light (overexposure) or too little light (underexposure) at the time the photo was taken. If you want to lighten or darken specific areas of an image, you can use the **Highlights**, **Shadows**, and **Midtones** sliders. Adjustment made by the **Brightness** slider is nonlinear, so the current white point and black point values are not affected.
- **Contrast** slider — increases or decreases the difference in tone between the dark and light areas of an image. Moving the slider to the right makes the light areas lighter and the dark areas darker. For example, if the image has a dull, gray tone, you can sharpen the detail by increasing the contrast.



Adjusting the brightness and contrast of an image can reveal more image detail.

Adjusting highlights, shadows, and midtones

You can brighten or darken specific areas of an image. In many cases, the position or strength of the lighting at the time a photo is taken causes some areas to appear too dark and other areas to appear too light.

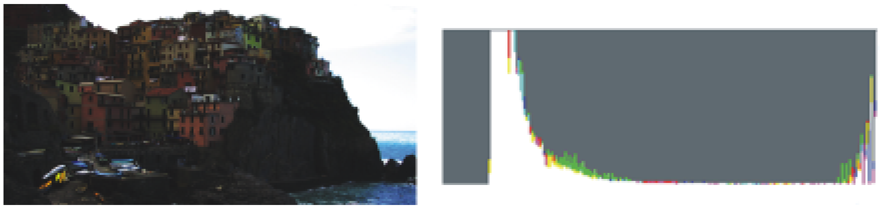
- **Highlights** slider — lets you adjust brightness in the lightest areas of an image. For example, if you take a photo with a flash, and the flash washes out the foreground subjects, you can move the **Highlights** slider to the left to darken the washed-out areas of the image. You can use the **Highlights** slider in conjunction with the **Shadows** and **Midtones** sliders to balance the lighting.
- **Shadows** slider — lets you adjust the brightness in the darkest areas of an image. For example, a bright light behind a photo subject (backlighting) at the time a photo is taken can cause the subject to appear in shadow. You can correct the photo by moving the **Shadow** slider to the right to lighten the dark areas and reveal more detail. You can use the **Shadows** slider in conjunction with the **Highlights** and **Midtones** sliders to balance the lighting.
- **Midtones** slider — lets you adjust the brightness of the midrange tones in an image. After adjusting the highlights and shadows, you can use the **Midtones** slider to fine-tune the image.

The Highlights and Shadows sliders can lighten or darken specific areas of an image.

Using the histogram

The histogram lets you view the tonal range of an image to evaluate and adjust the color and tone. For example, a histogram can help you detect hidden detail in a photo that is too dark because of underexposure (a photo taken with insufficient light).

The histogram plots the brightness values of the pixels in an image on a scale of 0 (dark) to 255 (light). The left part of the histogram represents the shadows, the middle part represents the midtones, and the right part represents the highlights. The height of the spikes indicates how many pixels are at each brightness level. For example, a higher number of pixels on the left side of the histogram indicates the presence of image detail in the dark areas of the image.



The photo on the left is underexposed. Right: The histogram indicates a large amount of image detail in the dark areas of the photo.

Viewing images in the Image Adjustment Lab

The tools in the Image Adjustment Lab let you view images in various ways, so that you can evaluate the color and tone adjustments you make. For example, you can rotate images, pan to a new area, zoom in or out, and choose how to display the corrected image in the preview window.

Using other adjustment filters

Although the Image Adjustment Lab lets you correct the color and tone of most images, a specialized adjustment filter is sometimes required. Using the powerful adjustment filters in the application, you can make precise adjustments to images. For example, you can adjust images by using a tone curve. For more information about adjustment filters, see “Adjust color and tone” on page 846.

To correct color and tone in the Image Adjustment Lab

1. Click **Bitmaps** ▶ **Image Adjustment Lab**.
2. Click **Auto adjust**.

   Auto adjust automatically adjusts color and contrast by setting the white point and black point for an image.

If you want to control the white point and black point setting more precisely, click the **Select white point** tool, and click the lightest area of your image. Then click the **Select black point** tool, and click the darkest area of your image.

3 Perform one or more tasks from the following table.

To	Do the following
Correct color in the image	Adjust the **Temperature** slider to warm or cool the colors, and then fine-tune the color correction by adjusting the **Tint** slider.
Make colors more vivid or less vivid	Move the **Saturation** slider to the right to increase the amount of color in the image; move the slider to the left to decrease the amount of color in the image.
Brighten or darken an image	Move the **Brightness** slider to the right to lighten the image; move the slider to the left to darken the image.
Improve image sharpness by adjusting tone	Move the **Contrast** slider to the right to make the light areas lighter and the dark areas darker.
Brighten or darken specific areas	Move the **Highlights** slider to brighten or darken the lightest areas of the image. Then, move the **Shadows** slider to lighten or darken the darkest areas of the image. Finally, move the **Midtones** slider to fine-tune the midrange tones in the image.

The Image Adjustment Lab is not available for CMYK images. For CMYK images, you can access the **Auto adjust** filter and other adjustment filters from the **Effects** menu.

You can capture the current version of your image by clicking the **Create snapshot** button. Thumbnails of the snapshots appear in a window below your image. Each snapshot is numbered sequentially and can be deleted by clicking the **Close** button in the upper-right corner of the snapshot title bar.

You can undo or redo the last correction you made by clicking the **Undo** button or the **Redo** button. To undo all corrections, click the **Reset to original** button.

To view images in the Image Adjustment Lab

1 Click **Bitmaps** ▶ **Image Adjustment Lab**.

2 Perform a task from the following table.

To	Do the following
Rotate the image	Click the **Rotate left** button or the **Rotate right** button.

To	Do the following
Pan to another area of an image	Using the **Pan** tool, drag the image until the area you want to see is visible.
Zoom in and out	Using the **Zoom in** tool or the **Zoom out** tool, click in the preview window.
Fit an image in the preview window	Click the **Zoom to fit** button.
Display an image at its actual size	Click the **100%** button.
View the corrected image in a single preview window	Click the **Full preview** button.
View the corrected image in one window and the original image in another window	Click the **Before and after full preview** button.
View the image in one window with a divider between the original and corrected versions	Click the **Before and after split preview** button. Move your pointer over the dashed divider line, and drag to move the divider to another area of the image.

Adjust color and tone

Corel DESIGNER lets you adjust the color and tone of bitmaps. For example, you can replace colors and adjust the brightness, lightness, and intensity of colors.

By adjusting tone and color, you can restore detail lost in shadows or highlights, remove color casts, correct underexposure or overexposure, and generally improve the quality of the bitmaps. You can also correct color and tone quickly by using the Image Adjustment Lab. For more information, see "Image Adjustment Lab" on page 841.

You can adjust the color and tone of bitmaps automatically by using the Auto Adjust command or by using the following filters.

Effect	Description
Levels	Lets you adjust the tone, color, and contrast of a bitmap while preserving shadow and highlight detail. An interactive histogram lets you shift or compress brightness values to printable limits. The histogram can also be adjusted by sampling values from the bitmap.
Equalize	Lets you view the tonal range of an image and redistribute the balance of shadows, midtones, and highlights in the composite channel or in individual color channels according to a preset histogram model.

Effect	Description
Sample & Target	Lets you adjust color values in a bitmap with sample colors taken from the image. You can choose sample colors from the dark, midtone, and light ranges of an image and apply target colors to each of the sample colors. For example, you can increase the contrast in a bitmap by choosing the darkest and lightest tones and mapping them to black and white respectively. After you choose sample colors from the dark, midtone, and light ranges of the image and assign a target color to each sample color, the pixels with the same color as the sample colors adjust to display the corresponding target color.
Tone curve	Lets you perform color corrections precisely, by controlling individual pixel values. By changing pixel brightness values, you can make changes to shadows, midtones, and highlights. For more information, see “Tone Curve filter” on page 853.
Light	Lets you adjust the brightness of all colors and the difference between light and dark areas
Color balance	Lets you add cyan or red, magenta or green, and yellow or blue to selected tones in a bitmap. For example, if you want to tone down the blue color in a photo, you can shift the color values from blue to yellow.
Gamma	Gamma is a method of tonal correction that takes the human eye's perception of neighboring pixels into account. For example, if you were to place a 10 percent gray circle on a black background and an identical gray circle on a white background, the circle surrounded by black appears lighter to the human eye than the circle surrounded by white even though the brightness values are identical. The Gamma effect lets you pick up detail in a low contrast image without significantly affecting the shadows or highlights. It affects the values in the image but it is curve-based so that the changes are weighted toward the midtones.
White Balance	Lets you achieve accurate colors in your photos by correcting color casts in your image. Color casts are typically caused by the lighting conditions when a photo is taken, and they can be influenced by the processor in your camera or scanner.
Hue/saturation/lightness	Lets you adjust the color channels in a bitmap and change the position of colors in the spectrum. This effect allows you to change colors and their richness, as well as the percentage of white in an image. Hue represents the dominant color (red, green, blue, yellow, and so on), saturation is the amount or richness of this color, and lightness represents the overall percentage of white in an image.

Effect	Description
Black & White	Lets you produce a black and white image without changing the color mode. It also allows you to adjust individual colors for conversion, which modifies the intensity of the gray tones in the image when it’s converted. In addition, you can tint the image by modifying the hue and saturation. For example, you can add a tint to an image to produce a Sepia effect.
Vibrance	Lets you increase the saturation in an RGB image without causing clipping or "blowing out" the image. Clipping occurs when an area of an image is too bright and the color details in the area are lost, which can occur when you increase the saturation in an image indiscriminately. The Vibrance filter adjusts saturation proportionally by increasing the saturation of the less-saturated colors more than that of the saturated colors. This filter is useful for adjusting the saturation of images that include a person in front of a detailed background. For example, it allows you to boost the saturation of the background details without adversely affecting the skin tone of the person in the image.
Selective color	Lets you change color by changing the percentage of spectrum CMYK process colors from the red, yellow, green, cyan, blue, and magenta color spectrum in a bitmap. This filter also lets you add process color to the grayscale tonal component of an image. Selective color modifications increase and decrease the percentage of cyan, magenta, yellow, and black pixels that make up each primary color in the color spectrum. For example, decreasing the percentage of magenta in the reds spectrum results in a color shift toward yellow. Conversely, increasing the percentage of magenta in the reds spectrum causes a color shift toward magenta and an overall increase in red. The extent of color modification depends on the adjustment percentage method you choose.
Replace colors	Lets you replace one or more colors in an image, selection, or object. When you select the color you want to replace, the application automatically selects a range of similar colors to be replaced. You can select the original and replacement colors from the image or from a color picker. To add or remove colors from the selection, you can adjust the hue and saturation range. You can also select and replace a single color. To prevent abrupt color changes, you can smooth the transition between selected and unselected pixels. You can also set the hue, saturation, and lightness for the new color.
Desaturate	Lets you reduce the saturation of each color in a bitmap to zero, remove the hue component, and convert each color to its grayscale equivalent. This creates a grayscale black-and-white photo effect without changing the color model.

Effect	Description
Channel mixer	Lets you mix color channels to balance the colors of a bitmap. For example, if a bitmap has too much red, you can adjust the red channel in an RGB bitmap to improve image quality.

By default, the application shows a live preview of the image in the document window as you change the settings in the filter dialog box. However, if you zoom in on the image in the document window to get a closer look at a specific area, but you still want to be able to evaluate the changes in the entire image, you can preview the image in the dialog box. For more information about previewing images in the dialog boxes of bitmap effects, see “To apply a bitmap effect to an image area” on page 545.

To adjust color and tone automatically

1 Select a bitmap.

2 Click **Effects** ▸ **Adjust** ▸ **Auto adjust**.

To apply the Sample & Target effect

1 Select a bitmap.

2 Click **Effects** ▸ **Adjust** ▸ **Sample & Target**.

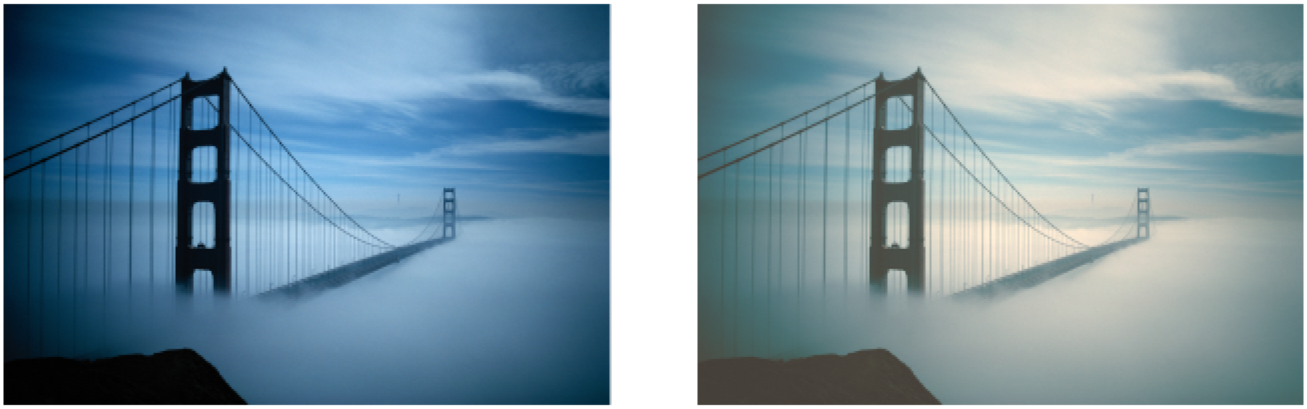
3 Choose a color channel from the **Channel** list box.

The color channels that appear in the **Channel** list box depend on the color mode of the bitmap. There is one composite channel and one channel for each color component. If you want to adjust all color channels, even when viewing only one channel, enable the **Adjust all channels** check box.

4 Enable the **Shadows**, **Midtones**, and **Highlights** check boxes.

5 Click the eyedropper tool in the **Sample** area, and click in the image to choose a dark area, midtone area, and light area, respectively.

6 Open the **Target** color picker for the shadows, midtones, or highlights, and choose a new color.



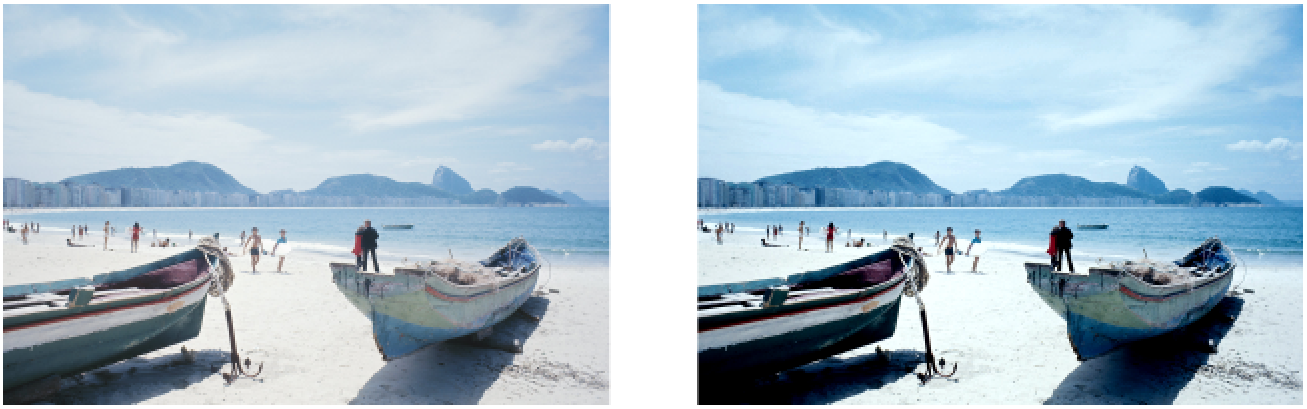
The shadows, midtones, and highlights in the image have been adjusted by mapping a sample color in the bitmap to a target color.

To apply the Light effect

1 Select a bitmap.

2 Click **Effects** ▸ **Adjust** ▸ **Light** (or press **Ctrl** + **B**).

3 Move the **Brightness**, **Contrast**, **Intensity**, **Highlights**, **Shadows**, or **Midtones** sliders to adjust each aspect of your image, respectively.



Adjusting the brightness, contrast, intensity, highlights, shadows, or midtones lets you improve the clarity and quality of the image.

Brightness shifts all pixel values up or down the tonal range, lightening or darkening all colors equally.

Contrast adjusts the difference between light and dark colors.

Intensity brightens the light areas of the drawing or darkens the dark areas.

Contrast and intensity usually go hand-in-hand because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

Highlights adjusts the brightness in the lightest areas.

Shadows adjusts the brightness in the darkest areas.

Midtones adjusts the brightness in the midrange tones.

To adjust the color balance

1. Select a bitmap.
2. Click **Effects** ▶ **Adjust** ▶ **Color balance** (or press **Ctrl** + **Shift** + **B**).
3. Perform a task from the following table.

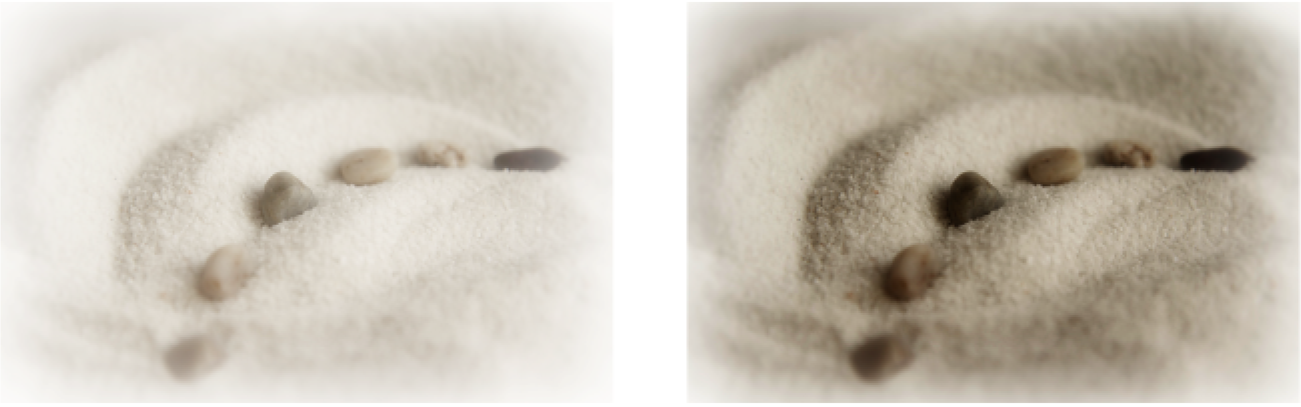
To	Do the following
Color correct the shadow, midtone, and highlight areas	Enable the **Shadows**, **Midtones**, and **Highlights** check boxes, respectively.
Retain the image original brightness level	Enable the **Preserve luminance** check box.
Add cyan or red	Move the **Cyan-Red** slider to the left or right, respectively.
Add magenta or green	Move the **Magenta-Green** slider to the left or right, respectively.
Add yellow or blue	Move the **Yellow-Blue** slider to the left or right, respectively.

The Color balance effect has been used to shift the colors in the image from blue to yellow.

To apply the Gamma effect

1. Select a bitmap.
2. Click **Effects** ▶ **Adjust** ▶ **Gamma**.
3. Move the **Gamma value** slider.

   Higher values brighten midtones; lower values darken them.



Adjusting the midtones lets you increase the detail in a low-contrast image without affecting the shadows or highlights.

To adjust hue, saturation, and lightness

1. Select a bitmap.
2. Click **Effects** ▶ **Adjust** ▶ **Hue/Saturation/Lightness** (or press **Ctrl** + **Shift** + **U**).
3. Perform a task from the following table.

To	Do the following
Set the hue, saturation, and lightness for all channels	Enable the **Master** option in the **Channels** area.
Set the hue, saturation, and lightness of a channel	Enable the **Red**, **Yellow**, **Green**, **Cyan**, **Blue**, **Magenta**, or **Grayscale** option in the **Channels** area.
Set the dominant color in an image	Move the **Hue** slider to redistribute the colors in an image.

To	Do the following
Set the strength of colors	Move the **Saturation** slider. A setting of -100 results in a grayscale image. A setting of 100 produces vibrant, unnatural colors.
Set the amount of white (positive values) or black (negative values)	Move the **Lightness** slider.

The **Before** and **After** color ribbons help you compare the original colors and the new colors.

Use the Hue/saturation/lightness effect to change the colors in an image.

To replace colors

1 Select a bitmap.

2 Click **Effects** ▸ **Adjust** ▸ **Replace Colors**.

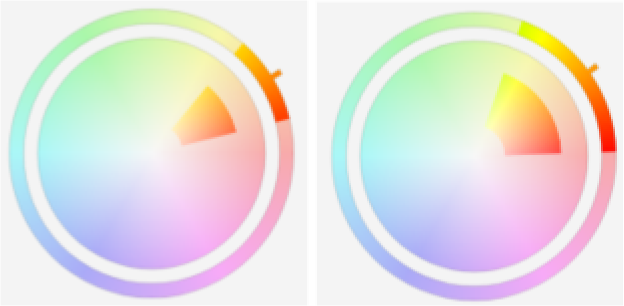
3 In the **Original** area, click the eyedropper tool and sample a seed color from the image, or choose a color from the color picker.

The **Range** control shows the range of selected colors.
In the thumbnail preview, the selected colors appear covered by a lighter overlay.

4 In the **New** area, click the eyedropper tool and sample a color from the screen, or choose a color from the color picker.

5 To smooth the transition between selected and unselected pixels, move the **Smooth** slider.

You can also	
Adjust the selected hue range	Point to one of the edges of the color band on the **Hue range** ring, and when the hand cursor appears, drag up and down. To shift the entire hue range of selected colors, click the handle of the color band on the **Hue range** ring, and drag around the ring. **Note:** When the color band is small, only pixels that are very similar to the color you selected are selected and replaced; when the color band is bigger, more pixels are selected and replaced.

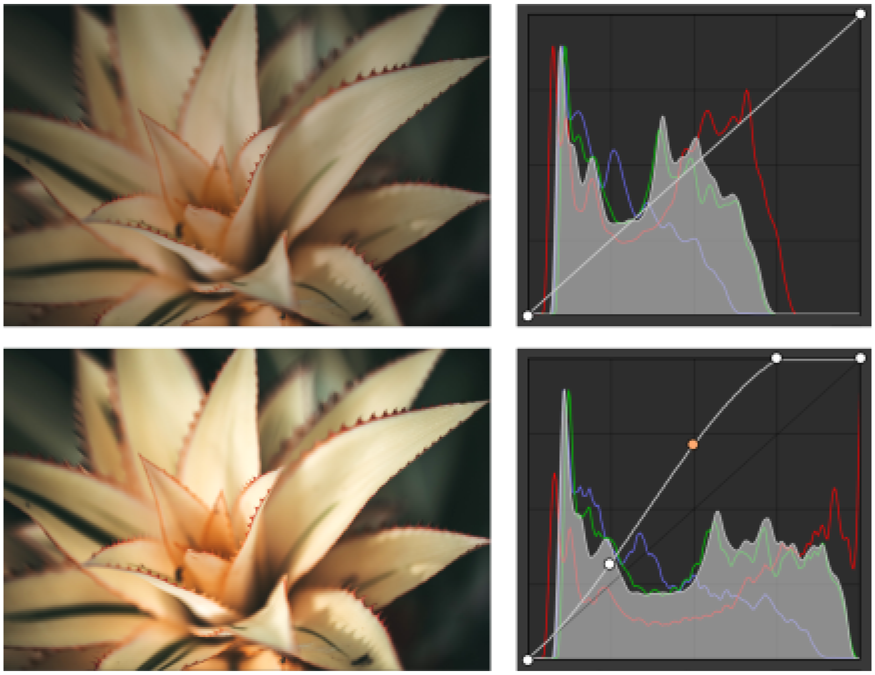
You can also	
	 *Adjusting the selected hue range*
Adjust the saturation range of a hue's shades to be included in the selection	Point to the inner or outer edge of the color band on the **Saturation range** circle, and drag when the pointer changes to a hand.
Replace a single color	Enable the **Single color** check box. **Note:** This feature is useful for replacing the color in areas filled with a uniform color.
Set the hue, saturation, and lightness of the output color	Move the **Hue**, **Saturation**, and **Lightness** sliders, respectively.

The Replace colors effect has been applied to replace all instances of the color blue with purple.

To preview the image in the dialog box, click the **Preview** button. For more information about previewing images while adjusting settings, see "To apply a bitmap effect to an object" on page 544.

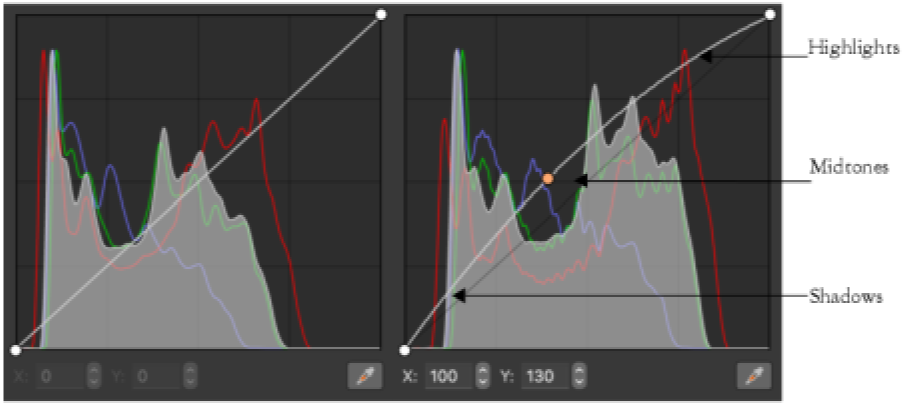
Tone Curve filter

The **Tone curve** filter lets you perform color and tonal corrections by adjusting either individual color channels or the composite channel (all channels combined).



Original image (left); the image with adjusted tonal range (right)

Individual pixel values are plotted along a tone curve that appears in a graph and represents the balance between shadows (bottom of graph), midtones (middle of graph), and highlights (top of graph).



The tone curve shows the balance between the shadows, midtones, and highlights of an image. (left) The tone curve of an image before tonal adjustments. (right) This example shows a small adjustment to the tonal range, in which pixel values of 100 are replaced with pixel values of 130 to lighten the midtone areas.

The x-axis of the graph represents the tonal values of the original image; the y-axis of the graph represents the adjusted tonal values. Moving the curve up and to the left lightens the image and increases the color in any channel; moving the curve down and to the right darkens the image or decreases the color of a given channel. If you have an image with a blue cast, for example, you can decrease the blue in the image by selecting the **Blue** channel from the **Channel** list box and moving the curve down and to the right.

You can adjust the color and tone of an image by dragging the tone curve interactively in the preview window, adding one or more nodes to the tone curve, selecting areas in the image window, or applying a preset. You can adjust multiple points along a curve, so you can lighten the shadows and darken the highlights.

You can also save tone curve settings as presets to use with other images. Response curve files are saved with the extension **.pst**.

To apply the Tone curve effect

1. Select a bitmap.
2. Click **Effects** ▸ **Adjust** ▸ **Tone curve**.
3. Choose a color channel from the **Channel** list box.
4. Choose a curve style from the **Style** list box.
   - **Curve** — smooths the distribution of the values
   - **Straight** — retains straight line segments between nodes
   - **Freehand** — lets you draw a freehand curve
   - **Gamma** — lets you weigh corrections toward the midtones
5. Click and drag the curve in the preview window to adjust the bitmap interactively.

You can also

View the tone curves for all channels at once	Enable the **Display all channels** check box.
Adjust specific areas in an image	Click the **Eyedropper** tool, and click in the image. The pixels that you select appear as nodes on the tone curve.
Add a node to the tone curve	Click where you want to add a node along tone curve.
Smooth a freehand curve	Click the **Smooth** button. Click and hold the **Smooth** button down to continuously smooth the tonal curve.
Reset the tone curve for a selected channel	Click **Reset Active Channel**.
Reset the tone curve for all channels	Click **Reset**.
Apply a preset	Choose a preset from the **Presets** box.
Save tone curve settings as a preset	Click the **Save** button ⊕ to the right of the **Presets** box and locate the folder where you want to save the preset.

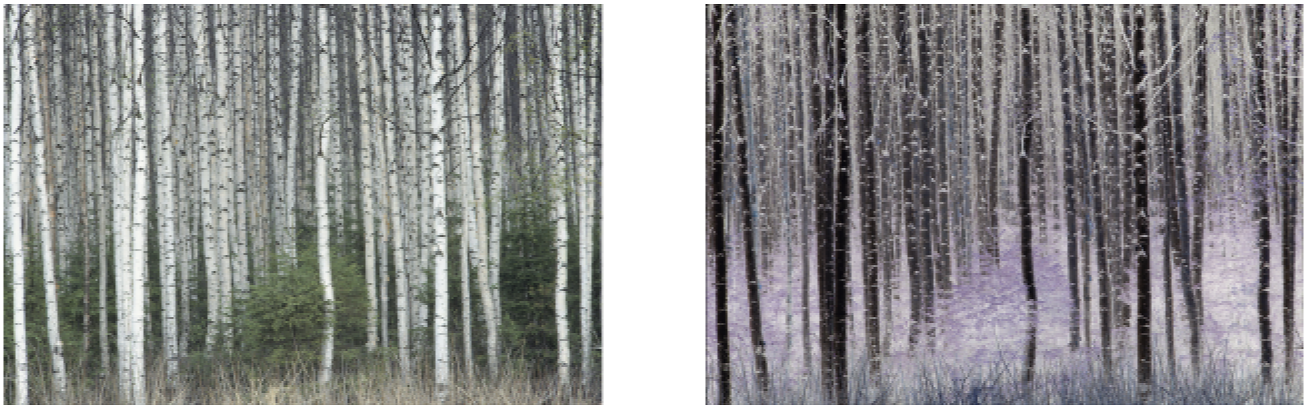
To invert the selected tonal curve, click one of the **Mirror Curve** buttons.

The histogram lets you view the adjusted tonal range and evaluate the results. For more information about histograms, see “Using the histogram” on page 844.

Transform color and tone

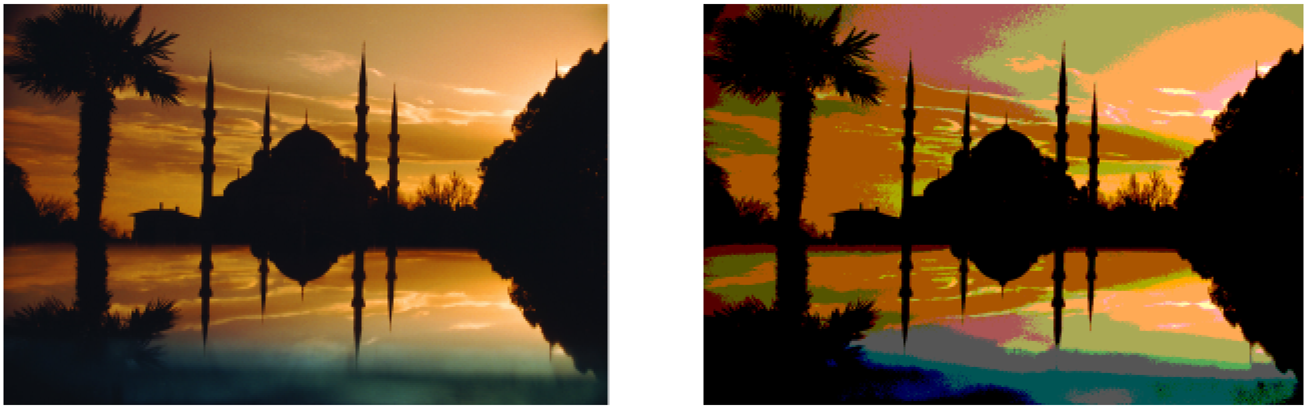
You can transform the color and tone of an image to produce a special effect. For example, you can create an image that looks like a photographic negative or flatten the appearance of an image. To transform the color and tone of images, you can use the following effects:

- **Deinterlace** — lets you remove lines from scanned or interlaced images
- **Invert colors** — lets you reverse the colors of an image. Inverting an image creates the appearance of a photographic negative.



The Invert effect makes a negative of an image by converting all color values to their opposites: black becomes white, blue becomes yellow, and so on.

- **Posterize** — lets you reduce the number of tonal values in an image. Posterize removes gradations and creates larger areas of flat color.



The Posterize effect converts color ranges in an image to solid blocks of color.

- **Threshold** — lets you specify a brightness value as a threshold.

To transform color and tone

1 Select a bitmap.

2 Click **Effects** ▶ **Transform**, and click any of the following:

  - **Deinterlace** — to remove lines from scanned or interlaced images. **Even lines** removes even lines. **Odd lines** removes odd lines. **Duplication** fills the gaps between the horizontal lines by duplicating the colors of the adjacent pixels. **Interpolation** fills the spaces with colors created by averaging the surrounding pixels.
  - **Invert Colors** — to invert the color values in an image
  - **Posterize** — to reduce the number of tonal values in an image. Move the **Level** slider to set the level at which posterization begins. A level of 2 results in drastic posterization; a level of 32 has no effect on most images.
  - **Threshold** — to specify a brightness value as a threshold. Pixels with a brightness value higher or lower than the threshold appear as white or black, depending on the threshold option you specify.

Edit bitmaps with Corel PHOTO-PAINT

You can access Corel PHOTO-PAINT, a complete image-editing application, from within Corel DESIGNER. When you finish editing a bitmap, you can quickly resume your work with Corel DESIGNER.

To send a bitmap to Corel PHOTO-PAINT, you can click the **Edit bitmap** button on the property bar, or you can use the **Edit bitmap** command from the **Bitmaps** menu. You can also enable an option that lets you access Corel PHOTO-PAINT by double-clicking a bitmap.

You can copy selected objects from Corel PHOTO-PAINT and then paste them into your drawing. The selected objects are pasted as a group of bitmaps.

For more information about editing images with Corel PHOTO-PAINT, click **Help** ▸ **Product Help** from the Corel PHOTO-PAINT menu bar.

To edit a bitmap with Corel PHOTO-PAINT

1 Using the **Pick** tool, select the bitmap that you want to edit.

2 On the property bar, click the **Edit bitmap** button to start Corel PHOTO-PAINT.
The selected bitmap is displayed in the image window of Corel PHOTO-PAINT.

3 Edit the bitmap.

4 On the standard toolbar, click **Finish editing** to quit Corel PHOTO-PAINT.
The edited bitmap appears on the drawing page of Corel DESIGNER.

You can also use this procedure to edit groups of bitmaps. Corel PHOTO-PAINT opens the group of bitmaps as separate objects. If the bitmaps in the group have different color modes, you are prompted to change the color mode of all bitmaps in the group to the color mode of the bottom-most bitmap.

You can also open Corel PHOTO-PAINT by clicking **Bitmaps** ▸ **Edit bitmaps**.

To access Corel PHOTO-PAINT by double-clicking a bitmap

1 Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.

2 Click **Edit**.

3 On the **Edit** page, enable the **Double-click to edit bitmaps in Corel PHOTO-PAINT** check box.
Enabling this check box lets you access Corel PHOTO-PAINT by double-clicking the bitmap in Corel DESIGNER.

Bitmap color modes

Changing an image to another color mode, such as RGB, CMYK, or Grayscale, changes a bitmap's color structure.

This section contains the following topics:

- "Change the color mode of bitmaps" (page 859)
- "Change bitmaps to black-and-white" (page 860)
- "Change bitmaps to duotones" (page 861)
- "Change bitmaps to the paletted color mode" (page 862)

Change the color mode of bitmaps

The colors of the images that you work with in Corel DESIGNER are based on color modes. Color modes define the color characteristics of images and are described by their component colors. The CMYK color mode is composed of cyan, magenta, yellow, and black values; the RGB color mode is composed of red, green, and blue values.

Although you may not be able to see the difference between an image in the CMYK color mode and an image in the RGB color mode on screen, the images are quite different. For the same image dimensions, an RGB image has a smaller file size than a CMYK image, and the RGB color space, or gamut, can display more colors. Therefore, images intended for the web or desktop printers, which require accurate color fidelity, are generally in RGB mode. Where accurate print reproduction is needed, such as on a commercial printing press, images are generally created in CMYK mode. Paletted color images attempt to preserve color fidelity while reducing the file size, making them ideal for on-screen uses.

Each time you convert an image, you may lose color information. For this reason, you should save an edited image before you change it to a different color mode. For more information about color modes, see "Color" on page 467.

Corel DESIGNER supports the following color modes:

- Black and White (1-bit)
- Duotone (8-bit)
- Grayscale (8-bit)
- Paletted (8-bit)
- RGB Color (24-bit)
- Lab Color (24-bit)
- CMYK Color (32-bit)

To change the color mode of a bitmap

1. Click a bitmap.
2. Click **Bitmaps** ▸ **Mode**, and click a color mode.

The current mode of the selected bitmap is not available in the menu.

Change bitmaps to black-and-white

You can change any image to a black-and-white image. In addition to conversion settings such as threshold, screen type, and intensity, there are seven conversion options that affect how the converted images will look.

Conversion	
Line art	Produces a high-contrast, black-and-white image. Colors with a grayscale value lower than the threshold value that you set change to black, while colors with a grayscale value higher than the threshold value change to white.
Ordered	Organizes the gray levels into repeating geometric patterns of black and white pixels. Solid colors are emphasized and image edges are hard. This option is best suited for uniform colors.
Halftone	Creates different shades of gray by varying the pattern of black and white pixels in an image. You can choose the screen type, angle for the halftone, lines per unit, and the unit of measure.
Cardinality-Distribution	Creates a textured look by applying a calculation and distributing the result to the screen.
Jarvis	Applies the Jarvis algorithm to the screen. This form of error diffusion is suitable for photographic images.
Stucki	Applies the Stucki algorithm to the screen. This form of error diffusion is suitable for photographic images.
Floyd-Steinberg	Applies the Floyd-Steinberg algorithm to the screen. This form of error diffusion is suitable for photographic images.

To change a bitmap to a black-and-white image

1. Click a bitmap.
2. Click **Bitmaps** ▸ **Mode** ▸ **Black-and-white (1-bit)**.
3. Choose an option from the **Conversion method** list box.
4. Move the **Intensity** slider.

The **Intensity** slider is not available for the **Halftone** conversion option.

Change bitmaps to duotones

To convert an image to a duotone, you change a bitmap to the grayscale color mode and enhance it using one to four additional colors, giving the image greater tonal depth.

The following four variations of the color mode correspond to the number of additional inks:

- **Monotone** — a grayscale image colored with a single tone
- **Duotone** — a grayscale image colored with two tones. In most cases, one is black and the other is colored.
- **Tritone** — a grayscale image colored with three tones. In most cases, one is black and the other two are colored.
- **Quadtone** — a grayscale image colored with four tones. In most cases, one is black and the other three are colored.

Adjusting tone curves

When you change an image to a duotone, a tone curve grid that represents the dynamic tone curves that are used throughout the conversion is displayed. The horizontal plane (x-axis) displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane (y-axis) indicates the intensity of a color (from 0 to 100 percent) that is applied to the corresponding grayscale values. For example, a grayscale pixel with a color value of 25 is printed with a 25-percent tint of the color. By adjusting the tone curves, you can control the color and intensity of the tone that is added to an image.

Saving and loading inks

You can save an adjusted duotone tone curve and ink settings and then load them for use with other bitmaps.

Specifying how overprint colors display

When you change an image to a duotone, you can specify the colors to overprint when you print an image. Overprint colors are used to preserve color integrity when inks overlap. When you display the image, each color is applied on the screen in sequence, creating a layered effect.

You can view all instances in which the colors you choose for the duotone conversion overlap. Associated with each instance is the color that is produced by the overlap. You can also choose new overprint colors to see how they overlap.

Duotones hold their color ink information when you save to EPS, PDF, Corel DESIGNER (DES), and Corel PHOTO-PAINT (CPT) file formats. Other file formats don’t support duotone images.

To change an image to a duotone

1 Click a bitmap.

2 Click **Bitmaps** ▸ **Mode** ▸ **Duotone (8-bit)**.

3 Click the **Curves** tab.

4 Choose a duotone type from the **Type** list box.

5 Click an ink color in the **Type** window, and click **Edit**.

6 In the **Select color** dialog box, choose a color, and click **OK**.

If you want to adjust the color’s tone curve, click the ink tone curve on the grid to add a node, and drag the node to adjust the percentage of color at that point on the curve.

7 Repeat steps 5 and 6 for each ink color you want to use.

You can also	
Display all the ink tone curves on the grid.	Enable the **Show all** check box.
Save the ink settings	Click **Save**. Choose the disk and folder where you want to save the file, and type a filename in the **File name** box.
Specify how overprint colors display	Click the **Overprint** tab, and enable the **Use overprint** check box. Double-click the color you want to edit, and choose a new color.

You can load preset ink colors by clicking **Load**, locating the file in which the ink settings are stored, and double-clicking the filename.

You can zoom in and out of the image by using the zoom tools above the preview window, and you can pan to a another area of the image by using the **Pan** tool.

Change bitmaps to the paletted color mode

The paletted color mode, also called indexed color mode, is sometimes used for images on the web. When you convert an image to the paletted color mode, a fixed color value is assigned to each pixel. These values are stored in a compact color table, or palette, containing up to 256 colors. As a result, the paletted color mode image contains less data than a 24-bit color mode image, and it has a smaller file size. Conversion to paletted color mode works best on images that have a limited range of colors.

Choosing, editing, and saving a color palette

When you change an image to the paletted color mode, you can use a predefined palette, or you can customize a color palette by replacing individual colors.

Saving conversion settings

After you choose a color palette and set the dithering and range sensitivity for changing an image to the paletted color mode, you can save the settings as a conversion preset that you can use with other images. You can add as many conversion presets as you want.

The color palette you use is called the processed color palette. It can be saved for use with other images.

For more information about the predefined color palettes available for the paletted color mode, see “Palette types” on page 863. For more information about creating and opening custom color palettes, see “Create and edit color palettes” on page 479.

Dithering

Changing images to the paletted color mode lets you use dithering to enhance color information. Dithering places pixels with specific colors or values relative to other pixels of a specific color. The relationship of one colored pixel to another creates the appearance of additional colors that do not exist in the color palette.

You can use two types of dithering: ordered dithering and error diffusion. Ordered dithering approximates color blends using fixed dot patterns; as a result, solid colors are emphasized and edges appear harder. Error diffusion scatters pixels irregularly, making edges and colors softer. Jarvis, Stucki, and Floyd-Steinberg are conversion options that provide error diffusion.

The Ordered dithering option applies more quickly than the error diffusion options (Jarvis, Stucki, and Floyd-Steinberg) but is less accurate.

Specifying a range-sensitivity color

You can change an image to the paletted color mode and specify a focus color and a range sensitivity for the focus color, so that the focus color and colors that fall within the range settings are included in the processed color palette. You can also specify how much emphasis to place on the range sensitivity. Because the palette has a maximum of 256 colors, emphasizing a focus color reduces the number of colors that fall outside the range sensitivity.

Palette types

The table below outlines available palette types.

Palette type	Description
Uniform Colors	Provides a range of 256 colors with equal parts of red, green, and blue
Standard VGA	Provides the Standard VGA 16-color palette
Adaptive	Provides colors original to the image and preserves the individual colors (the entire color spectrum) in the image
Optimized	Creates a color palette based on the highest percentage of colors in the image. You can also specify a range-sensitivity color for the color palette. This is the most common color palette for photographic images.
Grayscale	Provides 256 shades of gray, ranging from black to white
System	Provides the predefined palette of colors used by the operating system
Custom	Lets you add colors to create a customized color palette

To change an image to the paletted color mode

1. Click a bitmap.
2. Click **Bitmaps** ▸ **Mode** ▸ **Paletted (8-bit)**.
3. Click the **Options** tab.
4. Choose a color palette type from the **Palette** list box.
5. Choose an option from the **Dithering** list box.
6. Move the **Dither intensity** slider.

   If you want to save the conversion settings as a preset, click the **Add preset** button, and type a name in the **Save preset** box.

You can achieve better color fidelity by choosing the palette you want to use when you change an image to a paletted bitmap or when you export a GIF or PNG. For example, the standard color palette provides more colors than necessary for an image with a limited range of colors, but you can choose an optimized palette to ensure that color representation is accurate.

You can choose a custom color palette by clicking **Open**, locating the color palette file you want, and double-clicking the filename.

You can load preset conversion settings by choosing a preset from the **Preset** list box.

To create a custom processed color palette

1. Click a bitmap.
2. Click **Bitmaps** ▶ **Mode** ▶ **Paletted (8-bit)**.
3. Click the **Processed palette** tab.
4. Click a color, and click the **Edit** button.
5. In the **Color table**, specify the color you want, and click **Edit color**.
6. Edit the color, and click **OK**.
7. Click the **Save palette as** button to save the new palette.
8. Choose the folder where you want to store the color palette.
9. Type a name in the **File name** box, and click **Save**.

To change a bitmap by setting range sensitivity

1. Click a bitmap.
2. Click **Bitmaps** ▶ **Mode** ▶ **Paletted (8-bit)**.
3. Click the **Options** tab.
4. Choose **Optimized** from the **Palette** list box.
5. Enable the **Color range sensitivity to** check box.
6. Click the **Eyedropper** tool, and click a color in the image.
7. Click the **Range sensitivity** tab.
8. Move the range sensitivity sliders.

   If you want to preview the color palette, click the **Processed palette** tab.

Corel
DESIGNER™ 2026

Trace

Corel DESIGNER lets you trace bitmaps to convert them to fully editable and scalable vector graphics. You can trace artwork, photos, scanned sketches, or logos and then easily integrate them into your designs.

For information about the difference between vector graphics and bitmaps, see "Vector graphics and bitmaps" on page 95.

This section contains the following topics:

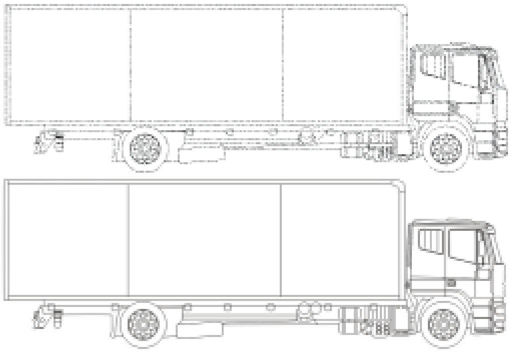
- "Trace bitmaps" (page 865)
- "PowerTRACE controls" (page 868)
- "Preview traced results" (page 870)
- "Fine-tune traced results" (page 870)
- "Adjust colors in traced results" (page 872)
- "Default tracing options" (page 875)
- "Tips for tracing bitmaps" (page 875)

Trace bitmaps

You can trace a bitmap in one step by using the Quick Trace command. Alternatively, you can choose a suitable tracing method and preset style and then use the PowerTRACE™ controls to preview and adjust the traced results. Corel DESIGNER offers two methods for tracing bitmaps: Centerline Trace and Outline Trace.

Choosing a tracing method

The Centerline Trace method uses unfilled closed and open curves (strokes) and is suitable for tracing technical illustrations, maps, line drawings, and signatures. This method is also referred to as "stroke tracing."



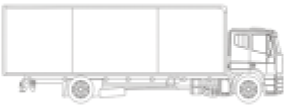
The Centerline Trace method was used to convert the original bitmap (top) into a vector graphic (bottom).

The Outline Trace method uses curve objects with no outlines and is suitable for tracing clipart, logos, and photo images. The Outline Trace method is also referred to as “fill” or “contour tracing.”

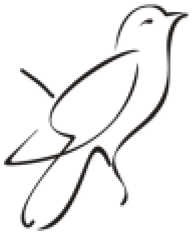
Choosing a preset style

A preset style is a collection of settings that are appropriate for the specific type of bitmap you want to trace (for example, line art or a high-quality photo image). Each tracing method comes with specific preset styles.

The Centerline Trace method offers two preset styles: one for technical illustrations and another for line drawings.

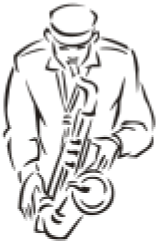


Technical illustration

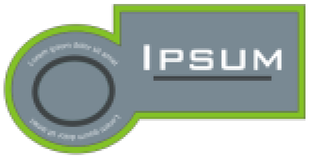


Line drawing

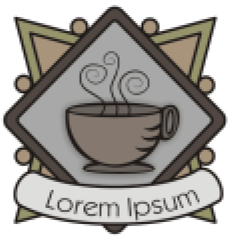
The Outline Trace method offers the following preset styles that are suitable for line art, logos, clipart, and photo images.



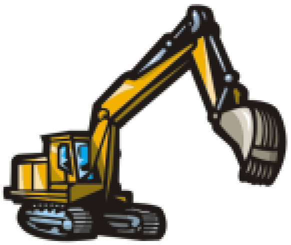
Line art



Logo



Detailed logo



Clipart

Low-quality image

High-quality image

Adjusting traced results

You can adjust the traced results by using the controls in the **PowerTRACE** dialog box. For more information, see "Fine-tune traced results" on page 870 and "Adjust colors in traced results" on page 872.

To trace a bitmap by using Quick Trace

1 Select a bitmap.

2 Click **Bitmaps** ▶ **Quick Trace**.

You can also trace a bitmap in one step by clicking the **Trace Bitmap** button on the property bar and clicking **Quick Trace**.

You can change the settings that are used by Quick Trace. For more information, see "Default tracing options" on page 875.

To trace a bitmap by using the Centerline Trace method

1 Select a bitmap.

2 Click **Bitmaps** ▶ **Centerline Trace**, and click one of the following:

- **Technical Illustration** — to trace black-and-white illustrations with thin, faint lines
- **Line Drawing** — to trace black-and-white sketches with thick, prominent lines

If necessary, adjust the traced results by using the controls in the **PowerTRACE** dialog box.

You can also access PowerTRACE from the **Trace Bitmap** button on the property bar.

To trace a bitmap by using the Outline Trace method

1 Select a bitmap.

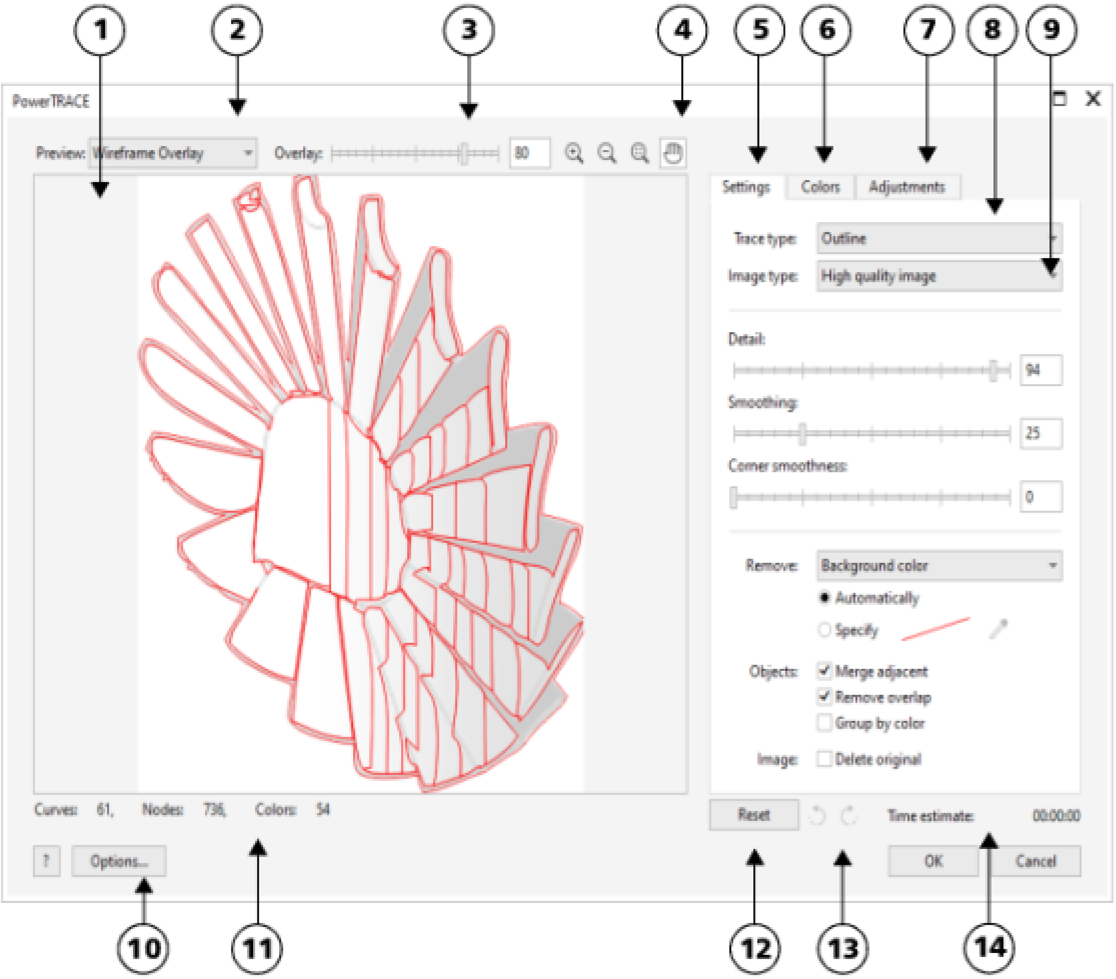
2 Click **Bitmaps** ▸ **Outline Trace**, and click one of the following:

- **Line Art** — lets you trace black-and-white sketches and illustrations
- **Logo** — lets you trace simple logos with little detail and few colors
- **Detailed Logo** — lets you trace logos that contain fine detail and many colors
- **Clipart** — lets you trace ready-to-use graphics that vary according to their amount of detail and number of colors
- **Low Quality Image**— lets you trace photos that lack fine detail (or that contain fine detail that you want to ignore)
- **High Quality Image** — lets you trace high-quality, highly detailed photos

If necessary, adjust the traced results by using the controls in the **PowerTRACE** dialog box.

PowerTRACE controls

The **PowerTRACE** dialog box contains controls that help you preview and edit traced results.



Preview: Wireframe Overlay

Overlay: 80

Trace type: Outline

Image type: High quality image

Detail: 94

Smoothing: 25

Corner smoothness: 0

Remove: Background color

● Automatically

○ Specify

Objects: ☑ Merge adjacent

☑ Remove overlap

☐ Group by color

Image: ☐ Delete original

Curves: 61, Nodes: 736, Colors: 54

Time estimate: 00:00:00

Circled numbers correspond to the numbers in the following table, which describes the main controls of PowerTRACE.

Control	Description
1. Preview window	Lets you preview the traced result and compare it to the source bitmap
2. **Preview** list box	Lets you choose one of the following previewing options: • **Before and after** — lets you display both the source bitmap and the traced result • **Large preview** — lets you preview a traced result in a single-pane preview window • **Wireframe overlay** — lets you display a wireframe (outline) view of the traced result on top of the source bitmap
3. **Overlay** slider	Controls visibility of the source bitmap below the wireframe when the **Wireframe overlay** option is selected
4. Zooming and panning tools	Let you zoom in and out of an image displayed in the preview window, pan an image displayed at a zoom level higher than 100%, and fit an image to the preview window.
5. **Settings** page	Contains controls for adjusting the traced results. For more information about adjusting traced results, see “Fine-tune traced results” on page 870.
6. **Colors** page	Contains controls for modifying the colors of the traced results. For more information, see “Adjust colors in traced results” on page 872.
7. **Adjustments** page	Lets you choose from a number of image optimization options that improve the quality of the source bitmap and enhance the trace results. For more information, see “Tips for tracing bitmaps” on page 875.
8. **Trace type** list box	Lets you change the tracing method
9. **Image type** list box	Lets you choose a suitable preset style for the image to be traced. The available preset styles change, depending on the tracing method you choose.
10. **Options** button	Lets you access the PowerTRACE options page in the **Options** dialog box to set default tracing options. For more information, see “Default tracing options” on page 875.
11. **Traced result details** area	Provides information about the progress of the trace operation, as well as details such as the number of objects, nodes, and colors in the traced result. The information updates dynamically as you adjust the settings in the PowerTRACE dialog box.

Control	Description
12. **Reset** button	Lets you restore the first settings used to trace the source bitmap
13. **Undo** and **Redo** buttons	Let you undo and redo the last action you performed
14. Time estimate	Displays the estimated time to complete the trace operation

Preview traced results

By default, PowerTRACE displays both the source bitmap and the traced result. You can also preview a traced result in a single-pane preview window, or you can display a wireframe (outline) view of the traced graphic on top of the source bitmap.

You can zoom in and out to get a better view of the graphic, and you can pan to view areas that fall outside the preview window.

To preview traced results

- In PowerTRACE, choose one of the following options from the **Preview** list box:
  - **Before and after** — displays both the source bitmap and the traced result
  - **Large preview** — displays a preview of the traced result in PowerTRACE
  - **Wireframe overlay** — displays a wireframe (outline) preview of the traced result on top of the original bitmap. To control the visibility of the original bitmap underneath the wireframe, move the **Overlay** slider.

You can also

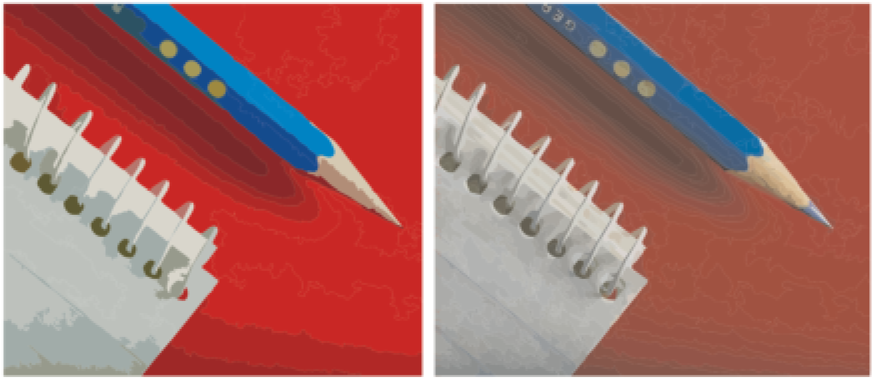
Zoom in or out	Click the **Zoom in** or **Zoom out** tool, and click in the preview window.
Fit an image in the preview window	Click the **Zoom to fit** tool.
Pan a graphic	Click the **Pan** tool, and drag the graphic.

Fine-tune traced results

PowerTRACE lets you perform the following adjustments to fine-tune your trace results.

Adjusting detail and smoothing

You can adjust the amount of detail in the traced result and smooth curved lines. When you adjust detail, you change the number of objects in the traced result. If you used the Outline Trace method to trace the bitmap, adjusting the traced result also changes the number of colors. Smoothing changes the number of nodes in the traced result. You can also control the appearance of corners in the traced result by setting the threshold for corner smoothness.



Outline tracing with a low detail value (left); outline tracing with a high detail value (right)

Completing a trace

By default, the source bitmap is preserved after being traced, and objects in the traced result are automatically grouped. You can have the source bitmap automatically deleted after the trace is complete.

Removing and preserving the background

You can choose to remove or preserve the background in the traced result. With the Outline Trace method, you can also specify the background color to be removed. If the background color around the edges is removed but some background color still shows through some areas of the image, you can remove the background from the entire image.

Setting other Outline Trace options

By default, object areas that are hidden from view by overlapping objects are removed from the traced result. You can choose to keep the underlying object areas. This feature is useful for traced results that will be output to vinyl cutters and screen printers.

To reduce the number of objects in the traced result, you can combine adjacent objects of the same color. You can also group objects of the same color so that you can manipulate them more easily in Corel DESIGNER.

Undoing and redoing actions

You can adjust the settings in PowerTRACE and retrace a bitmap as many times as necessary until you are satisfied with the result. If you make a mistake, you can undo or redo an action, or you can revert to the first traced result.

To fine-tune traced results

1 Select a bitmap.

2 Do one of the following:

- Click **Bitmaps** ▸ **Centerline Trace**, and click a command.
- Click **Bitmaps** ▸ **Outline Trace**, and click a command.

3 Move any of the following sliders:

- **Detail** — lets you control the amount of original detail that is preserved in the traced result. Higher values maintain more detail and result in a greater number of objects and colors; lower values discard some detail and result in fewer objects.
- **Smoothing** — lets you smooth curved lines and control the number of nodes in the traced result. Higher values result in fewer nodes and produce curves that do not closely follow the lines in the source bitmap. Lower values result in more nodes and produce more accurate trace results.
- **Corner smoothness** — This slider works in conjunction with the **Smoothing** slider and lets you control the appearance of corners. Lower values maintain the appearance of corners; higher values smooth corners.

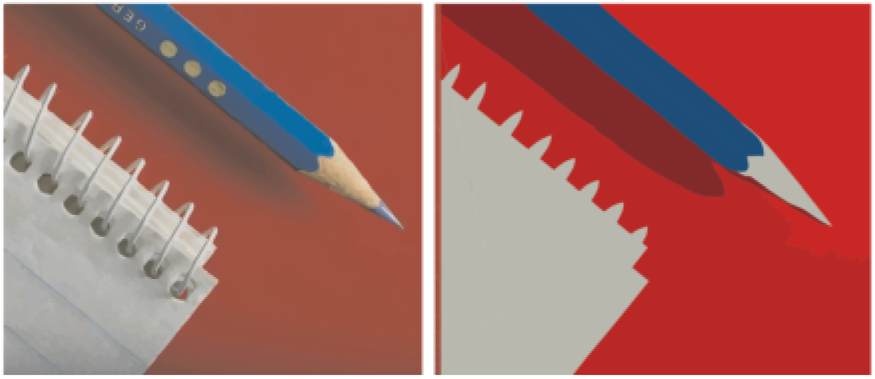
You can also	
Change the tracing method	Choose a method from the **Trace type** list box.
Change the preset style	Choose a preset style from the **Image type** list box.
Keep the source bitmap after a trace	Disable the **Delete original** check box.
Discard or preserve the background in the traced result	Enable or disable the **Remove background** check box.
Specify the background color you want to remove (Outline Trace)	Enable the **Specify** option, open the color picker, click the **Eyedropper** tool, and click a color in the preview window. To specify an additional background color to remove, hold down **Shift**, and click a color in the preview window. The last specified color is displayed next to the **Eyedropper** tool.
Remove a background color from the entire image (Outline Trace)	From the **Remove** list box, choose **Color from entire image**.
Keep object areas that are hidden by overlapping objects (Outline Trace)	In the **Objects** area, disable the **Remove overlap** check box.
Group objects by color (Outline Trace)	In the **Objects** area, enable the **Group by color** check box. This check box is available only when the **Remove overlap** check box is enabled.
Merge adjacent objects that have the same color (Outline Trace)	In the **Objects** area, enable the **Merge adjacent** check box.
Undo or redo an action	Click the **Undo** or **Redo** button.
Revert to the first traced result	Click **Reset**.

You can also access PowerTRACE from the **Trace Bitmap** flyout button on the property bar.

Adjust colors in traced results

When the source bitmap is traced, the application generates a color palette for the traced result. The color palette uses the color mode of the source bitmap (for example, RGB or CMYK). The number of colors on the color palette is determined by the number of colors in the source bitmap and the selected preset style.

You can change the color mode of the traced result, and you can reduce the number of colors in the traced result.



Traced graphic that contains 152 colors (left); traced graphic that contains 5 colors (right)

Sorting colors

To edit the color palette more easily, you can sort colors by similarity or frequency. Sorting by similarity arranges the colors based on their hue and lightness. Colors of similar hue and lightness appear close to each other on the color palette. Sorting by frequency arranges the colors based on how much they are used in the traced results. The colors that are used most appear at the top of the color palette.

Selecting colors

You can select a color by clicking it on the color palette of the traced result or by clicking the color in the preview window. You can also select multiple colors.

Editing, merging, and deleting colors

When editing a color, you can choose a color from a color model that is different from that of other colors on the palette. For example, if you are editing a color in an RGB traced result, you can change the color to a spot color, creating a mixed color palette. This feature is useful when you are preparing the traced result for commercial printing.

With the Outline Trace method, you can also merge and delete colors.

By default, when two or more colors are merged, their color values are averaged to produce a new color. The merged colors are replaced by the new color. However, you can change the default setting to replace the colors to be merged with the first color that you selected. For information on how to change the default setting, see "Default tracing options" on page 875.

When you delete a color from the color palette, the deleted color is replaced by the next color on the color palette.

Using and creating color palettes

If you want the traced result to contain only colors from a specific color palette, you can open that color palette in PowerTRACE. The colors of the traced result are replaced by their closest match on the color palette.

After you edit the color palette of the traced graphic, you can save it to create a custom color palette for later use.

To adjust the colors of a traced result

1. Select a bitmap.
2. Do one of the following:
   - Click **Bitmaps** ▸ **Centerline Trace**, and click a command.
   - Click **Bitmaps** ▸ **Outline Trace**, and click a command.
3. Click the **Colors** tab, and perform any of the following tasks.

To	Do the following
Change the color mode	Choose a color mode from the **Color Mode** list box.
Reduce the number of colors in a traced result (Outline Trace)	Type a value in the **Number of colors** box, and click outside the box.
Select a color	Do one of the following: • Click a color on the color palette. The selected color swatch button appears pressed. • Click the **Eyedropper** tool, and click a color in the preview window. A marquee appears around the selected color. To select an additional color, hold down **Shift,** and click a color in the preview window. To deselect a color, hold down **Ctrl**, and click a color.
Select a range of adjacent colors	Hold down **Shift**, and click the first and last color swatch in the range you are selecting on the color palette.
Select multiple nonadjacent colors	Hold down **Ctrl**, and click the nonadjacent color swatches on the color palette.
Edit a color	Select the color you want to edit, click **Edit**, and modify settings in the **Select color** dialog box.
Merge colors (Outline Trace)	Select the colors that you want to merge, and click **Merge**. If you want to specify how to merge the colors, click **Options** to access the **Options** dialog box, and enable an option in the **Merge colors** area.
Delete a color from a traced result (Outline Trace)	Select a color, and click the **Delete color** button. The deleted color is replaced by the next color on the color palette.
Use a custom color palette	Click the **Open color palette** button, find the folder where the palette is stored, and click a filename. Each color of the traced graphic is mapped to a similar color on the custom palette.
Create a custom color palette from the edited color palette of a traced result	Click the **Save color palette** button. In the dialog box, type a name in the box.

The number of colors cannot be reduced, and colors cannot be merged, when you use the Centerline Trace method.

To increase the number of colors in a traced result, you need to change the preset style or increase the amount of detail. For information about how to change the preset style and the amount of detail, see “To fine-tune traced results” on page 871.

Default tracing options

You can enable any of the following tracing options.

- **Quick Trace method** — You can change the default Quick Trace settings to any preset style, or to the most recently used settings.
- **Merge colors** — You can choose whether to merge colors in a traced result by averaging their values or by replacing the colors to be merged with the first color you select.

To set default tracing options

1 Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.

2 Click **PowerTRACE**.

3 Perform any of the following tasks.

To	Do the following
Choose a Quick Trace method	From the **Quick Trace method** list box, choose a preset style or the most recently used settings.
Choose how to merge colors in a traced result	In the **Merge colors** area, enable an option. The **Average colors** option replaces the colors to be merged with a color of their average value. The **Replace with first selected color** option replaces the colors to be merged with the first selected color.

You can also access the **PowerTRACE** page by clicking **Options** in PowerTRACE.

Tips for tracing bitmaps

The following tips can help you achieve high-quality trace results.

- Use high-quality source bitmaps.
- If your image has low resolution, try upsampling it. Click the **Adjustments** tab in the PowerTRACE dialog box, and choose an upsampling mode. Based on the analysis of a large number of artistic images and photographs, the two artificial intelligence methods, **Illustration** and **Photorealistic**, use neural network algorithms to reduce noise and pixelation and maintain color. With its low-level blurring and sharpening techniques that create cartoon-like effects, the **Illustration** method is great for images such as logos, drawings, illustrations, and paintings created in graphic design software. The **Photorealistic** method works well for resizing photos. For more information about resampling images, see “Bitmap dimensions and resolution” on page 831. Depending on your system hardware configuration, upsampling an image with the **Illustration** and **Photorealistic** methods can take from a couple of seconds to several minutes. Corel DESIGNER displays a progress control to indicate the estimated time to complete the trace operation. The estimated time does not take into account any processes or applications which you may initiate after you start tracing and which may affect performance.
- If dithering or JPEG compression was used in the source bitmap, the bitmap may contain additional noise. To remove artifacts and noise from a bitmap, click the **Adjustments** tab in the PowerTRACE dialog box, and enable the **Remove JPEG artifacts** check box.
- For best results when you use the Centerline Trace method, convert the bitmap to the black-and-white color mode before tracing. Note that in this case you cannot adjust detail.
- When tracing technical illustrations and sketches with faint lines, you can improve the results by applying the **Find edges** special effect to the source bitmap. To do this, click **Effects** ▶ **Contour** ▶ **Find Edges**.
- For outline tracing, reduce the color depth of the bitmap by changing the color mode, and then adjust the color and contrast.
- You can adjust the traced results at any time, including during a trace, by changing the PowerTRACE settings.

- You can shape a bitmap before tracing it. Click the **Shape** tool in the toolbox, click the bitmap, drag any of the nodes until the bitmap is the shape you want, and then trace the bitmap.
- If important detail has been removed from the traced results, try choosing **None** from the **Remove** list box on the **Settings** page of PowerTRACE. You can also try choosing **Color from entire image** from the **Remove** list box, enabling the **Specify** option, and sampling the color you want to specify as a background color.
- If background color is removed around the edges but remains within image areas, from the **Remove** list box choose **Color from entire image**.
- If too many colors or details are lost, move the **Detail** slider on the **Settings** page.
- To preserve detail in bitmaps that have fine details, thin lines, and no anti-aliasing applied, choose **Line art** from the **Image type** list box on the **Settings** page.
- Try applying the AI-powered **Art Style** effects to a bitmap (**Effects** ▸ **Creative** ▸ **Art Style**) before vectorizing it with PowerTrace. For more information about these effects, see “Art Style” on page 574.

RAW camera files

You can import and process RAW camera files in Corel DESIGNER.

This section contains the following topics:

- “Use RAW camera files” (page 877)
- “Import RAW camera files in Corel DESIGNER” (page 878)
- “Adjust the color and tone of RAW camera files” (page 880)
- “Sharpen RAW camera files and reduce noise” (page 882)
- “Preview RAW camera files and obtain image information” (page 883)

Use RAW camera files

RAW camera files contain picture data that is captured by the image censor of a digital camera. These files are called RAW because, unlike JPEG and TIFF files, they contain minimal in-camera processing and need to be edited and prepared for printing in an image-editing application.

With RAW camera files, you can control the processing of image data, rather than having the camera make automatic color adjustments and conversions. You can adjust the white balance, tonal range, contrast, color saturation, and sharpness of a RAW image without any loss of image quality. In addition, you can reprocess RAW images at any time to achieve the results you want. In this sense, RAW camera files can be compared to an exposed but undeveloped film.

To take advantage of RAW camera files, you need to set your camera to save files to its own RAW file format. Corel DESIGNER lets you import RAW camera files from supported camera models. Supported camera models include:

- Canon EOS-1D X, Canon EOS 650D, Canon 5D Mark III, Canon G1-X, Canon ID-X, Canon EOS 6D, Canon A3300, Canon EOS C500, Canon EOS SX50
- Casio EX-ZR100
- Fuji X-Pro1, Fuji X-S1, Fuji XS50, Fuji X20, Fuji X100S, Fuji SL1000, Fuji X-E1, and Fuji XF1
- Olympus XZ-10
- Pentax K-5 II (s)
- Samsung EX2F, Samsung NX300, Samsung NX1000, Samsung NX20
- Sigma SD1, Sigma SD15, Sigma DP cameras
- Sony RX100

In addition, the Adobe’s lossy Digital Negative (DNG) file format and the Imacon Flexframe 3f format are now supported.

For more information about supported cameras, visit the Corel Knowledge Base.

Import RAW camera files in Corel DESIGNER

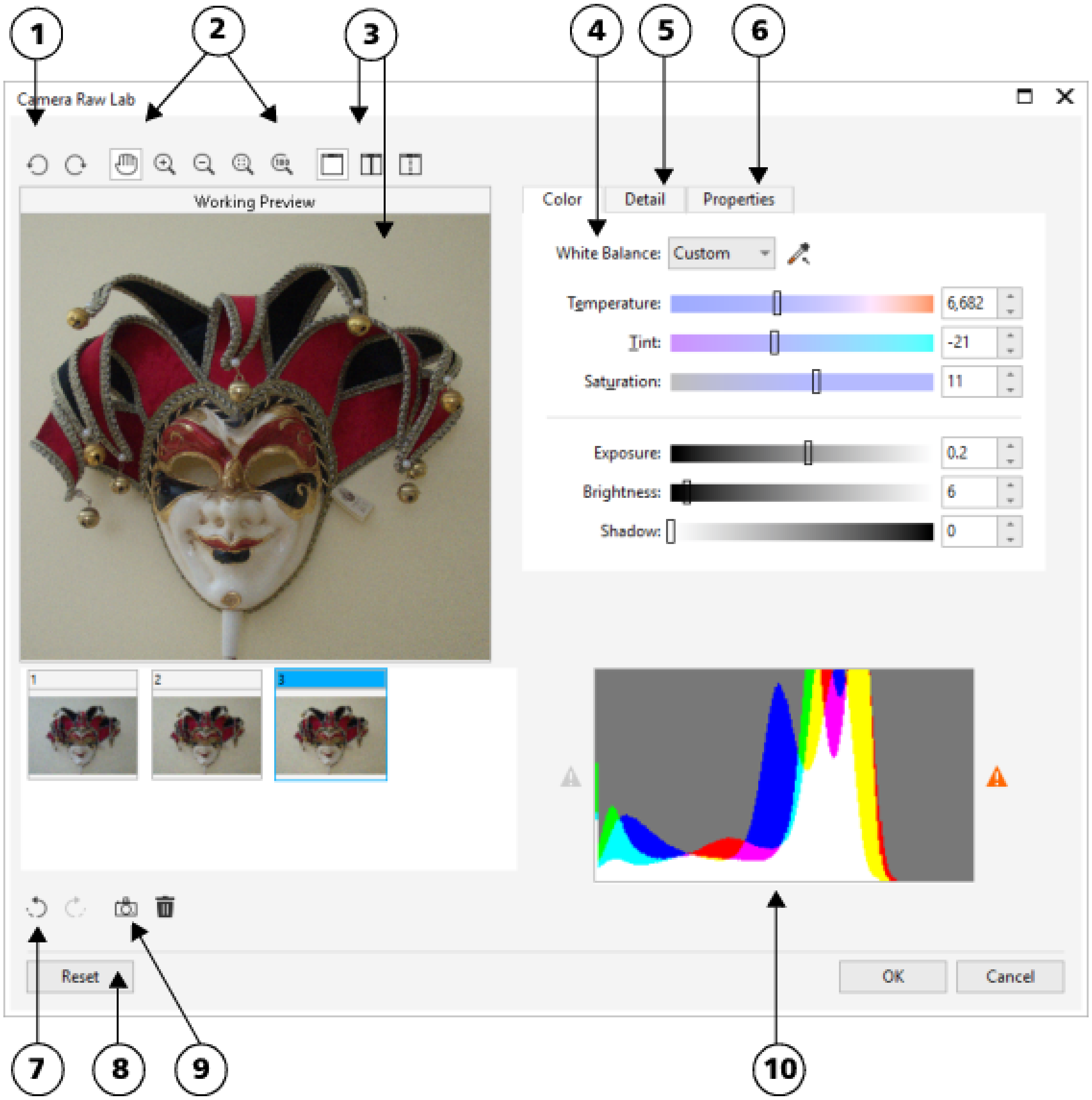
When you open single or multiple RAW camera files in Corel DESIGNER, they are first displayed in the Camera RAW Lab. You can use the controls in the Camera RAW Lab to adjust the color and tone of the RAW camera images.If you are satisfied with the adjustments of a file, you can apply the same adjustments to the remaining files.

After processing RAW camera files, you can edit them further by using the tools and effects available in Corel DESIGNER. Then, you can save the RAW camera files as TIFF or JPEG files, or you can save them to any other file format supported by Corel DESIGNER.

Note that RAW camera files cannot be saved to a RAW camera file format in Corel DESIGNER. Any changes made to the RAW camera files in the Camera RAW Lab are lost unless you save the files to a supported file format.

Processing RAW camera files

The Camera RAW Lab includes controls that are organized in a logical order for color correction and other adjustments of RAW camera images. It is recommended that you start from the top of the **Color** page and work your way down. Once you finish correcting the color and tone of your image, you can sharpen it and remove noise by using the controls on the **Detail** page. For information about the settings on the **Color** page, see "Adjust the color and tone of RAW camera files" on page 880. For information about the settings on the **Detail** page, see "Sharpen RAW camera files and reduce noise" on page 882.


1
2
3
4
5
6
Camera Raw Lab
Working Preview
Color
Detail
Properties
1
2
3
Reset
OK
Cancel
7
8
9
10

White Balance: Custom

Temperature: 6,682

Tint: -21

Saturation: 11

Exposure: 0.2

Brightness: 6

Shadow: 0

Camera RAW Lab: circled numbers correspond to the numbers in the following table, which describes the main components of the lab.

Component	Description
1. Rotation tools	Let you rotate the image 90 degrees clockwise and counterclockwise
2. Zooming and panning tools	Let you zoom in and out of an image displayed in the preview window, pan an image displayed at a zoom level higher than 100%, and fit an image to the preview window
3. Preview modes and Preview window	Let you preview the adjustments made to a RAW camera image in a single or split window. To compare the original and the adjusted image, you can display them side by side.

Component	Description
4. **Color** page	Contains controls that let you adjust the color and tone of RAW camera images to remove color casts and reveal hidden detail
5. **Detail** page	Contains controls that let you remove noise from RAW camera images
6. **Properties** page	Contains controls that let you view information about a RAW camera image, such as size, color mode, and camera settings
7. **Undo** and **Redo** buttons	Let you undo and redo the last action you performed
8. **Reset** button	Lets you clear all corrections so that you can start with the original RAW camera image
9. **Create snapshot**	Lets you capture the corrected version of an image in a “snapshot” at any time. Thumbnails of the snapshots appear in a window below the image.
10. Histogram	Lets you preview the tonal range of the image.

To import a RAW camera file

1. Click **File** ▸ **Import**.
2. Select the RAW camera file or files that you want to import, and click **Import.**
3. In the **Camera RAW Lab**, adjust the color and tone of the RAW camera image. If necessary, you can also sharpen the image and reduce the amount of noise.

   If you selected multiple RAW camera files and want to apply the same adjustments to all of them, enable the **Apply to all remaining files** check box.

You can rotate the image by clicking the **Rotate left** button ↺ or **Rotate right** button ↻.

Adjust the color and tone of RAW camera files

You can adjust the color and tone of an image by using the following settings.

Color depth

Color depth refers to the number of colors an image can contain. One of the advantages of using RAW camera files is that they can contain more colors than photos saved as JPEG or TIFF files. This greater number of colors makes it easier to reproduce colors accurately, reveal detail in shadows, and adjust brightness levels.

The Camera RAW Lab lets you process the RAW camera files as 48-bit or 24-bit images. 48-bit images offer more accurate color representation and prevent loss of image quality during retouching. Note that some of the special effects available in Corel DESIGNER cannot be applied to 48-bit images.

White balance

White balance is the process of removing unnatural color casts from images so that image colors appear as they do in real life. White balance takes into consideration the lighting conditions in which a photo was taken and sets the color balance to produce realistic image colors.

By default, when a RAW camera file is brought into Corel DESIGNER, it reflects the camera setting for white balance. This setting appears as the preset **As shot** in the **White balance** list box. If you are not satisfied with this setting, you can have the white balance adjusted automatically by choosing the preset **Auto**. You can also apply any of the following presets: **Daylight**, **Cloudy**, **Shade**, **Tungsten**, **Fluorescent**, or **Flash**. These presets let you simulate different lighting conditions.

In addition, you can use the **Eyedropper** tool to automatically adjust the contrast in an image according to the white or gray point that you sample in the preview window.

If the **White balance** options do not produce the results you want, you can use the following controls to remove color casts:

- **Temperature** slider — lets you correct color casts by adjusting the color temperature of an image to compensate for the lighting conditions at the time the photo was taken. For example, to correct a yellow color cast caused by taking a photo indoors in dim incandescent lighting, you can move the slider to the left. Conversely, to correct a blue color cast caused by intense lighting conditions, you can move the slider to the right.
- **Tint** slider — lets you correct color casts by adjusting the green or magenta in an image. You can add green by moving the slider to the right; you can add magenta by moving the slider to the left. Moving the **Tint** slider after using the **Temperature** slider lets you fine-tune an image.

Tonal adjustments

You can use the following controls to adjust the tone of RAW camera files.

- **Saturation** slider — lets you adjust the vividness of colors. For example, by moving the slider to the right, you can increase the vividness of a blue sky in an image. By moving the slider to the left, you can reduce the vividness of colors.
- **Exposure** slider — lets you compensate for the lighting conditions at the time the photo was taken. Exposure is the amount of light allowed to fall on the image sensor of a digital camera. High exposure values result in areas that are completely white (no detail); low values result in increased shadows. Exposure values (EV) range from -3.0 to + 3.0.
- **Brightness** slider — lets you brighten or darken an entire image. If you want to darken only the darkest areas of an image, you must use the **Shadow** slider.
- **Shadow** slider — lets you adjust the brightness in the darkest areas of an image without affecting the lighter areas. For example, a bright light behind a photo subject (backlighting) at the time a photo is taken can cause the subject to appear in shadow. You can correct the photo by moving the **Shadow** slider to the right to lighten dark areas and reveal more detail.

Using the histogram

While you are making adjustments, you can view the tonal range of the image on the histogram to check for any clipping of shadow or highlight areas. Clipping is the shifting of image pixels to white (highlight clipping) or black (shadow clipping). Clipped highlight areas appear completely white and contain no detail; clipped shadow areas appear completely black and contain no detail.

The button on the left side of the histogram displays a warning if the image contains shadow clipping. The button on the right side of the histogram displays a warning if the image contains highlight clipping. You can also choose to apply shading to the clipped areas in the preview window.

To adjust the color and tone of a RAW camera file

1. Click **File** ▸ **Import**.
2. Select the RAW camera file or files that you want to import, and click **Import.**
3. To remove a color cast, select the **Auto** option from the **White balance** list box.
   If you are not satisfied with the results, you can set the white point more precisely by using the **Eyedropper** tool to sample a white or gray color in your image.
4. Perform one or more tasks from the following table.

To	Do the following
Simulate different lighting conditions	Select an option from the **White balance** list box.
Correct color in the image	Adjust the **Temperature** slider, and then fine-tune the color correction by adjusting the **Tint** slider.
Make colors more vivid or less vivid	Move the **Saturation** slider to the right to increase the amount of color in the image or to the left to decrease the amount of color in the image.
Adjust exposure	Move the **Exposure** slider to the left to compensate for high-exposure camera settings or to the right to compensate for low-exposure camera settings.
Brighten or darken an image	Move the **Brightness** slider to the right to lighten the image or to the left to darken the image.
Adjust the brightness in the darker areas of an image without changing the lighter areas	Move the **Shadow** slider.
Show clipped shadow areas	Click the button to the left of the histogram.
Show clipped highlight areas	Click the button to the right of the histogram.

You can capture the current version of your image by clicking **Create snapshot**. Thumbnails of the snapshots appear in a window below your image. Each snapshot is numbered sequentially and can be deleted by clicking the close button in the upper right corner of the snapshot title bar.

To change a color or tone setting one increment at a time, you can click in the box to the right of a slider, and press the **Up** or **Down** arrow keys.

You can undo or redo the last correction you made by clicking **Undo** or **Redo**. To undo all corrections, click **Reset to original**.

Sharpen RAW camera files and reduce noise

You can sharpen RAW camera files to enhance image edges.

RAW camera files may contain luminous (grayscale) and color (chroma) noise that is especially obvious in the darker areas of an image. Luminous noise appears as a “white snow” effect; color noise appears as random pixels of different colors scattered against image areas. You can reduce noise in RAW camera files to improve image quality.

To sharpen a RAW camera file

1 Click **File** ▶ **Import**.

2 Select the RAW camera file or files that you want to import, and click **Import.**In the **Camera RAW Lab**, click the **Detail** tab.

3 Move the **Sharpness** slider to enhance the edges in an image.

To reduce noise in a RAW camera file

1. In the **Camera RAW Lab**, click the **Detail** tab.
2. Move any of the following sliders to the right:
   - **Luminance noise** — to reduce the amount of luminance noise
   - **Color noise** — to reduce the amount of color noise. Note that higher settings may decrease the color accuracy of an image.

Adjusting both the **Luminance noise** and **Color noise** settings produces better results.

Preview RAW camera files and obtain image information

By previewing RAW camera files in various ways, you can evaluate the color and tone adjustments you make. For example, you can rotate images, pan to a new area, zoom in or out, and choose how to display the processed image in the preview window.

You can obtain information about the color mode, size, and resolution of a RAW camera file. In addition, you can obtain information about the camera and camera settings used when the photo was taken.

To preview a RAW camera file

1. Click **File** ▸ **Import**.
2. Select the RAW camera file or files that you want to import, and click **Import.**
3. In the **Camera RAW Lab**, perform a task from the following table.

To	Do the following
Pan to another area of an image	Using the **Pan** tool, drag the image until the area that you want to see is visible.
Zoom in and out	Using the **Zoom in** tool or **Zoom out** tool, click in the preview window. You can also zoom in and out by dragging the **Zoom** slider.
Fit an image in the preview window	Click the **Zoom to fit** button.
Display an image at its actual size	Click the **100%** button.
View the corrected image in a single preview window	Click the **Full preview** button.
View the corrected image in one window and the original image in another window	Click the **Before and after full preview** button.

To	Do the following
View the image in one window with a divider between the original and corrected versions	Click the **Before and after split preview** button. Move your pointer over the dashed divider line, and drag to move the divider to another area of the image.

To obtain information about a RAW camera file

- In the **Camera RAW Lab**, click the **Properties** tab, and view any of the properties that are available for the selected RAW camera file, such as color space, camera manufacturer and model, focal length, exposure time, and ISO speed ratings.

Printing

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Corel
DESIGNER™ 2026

Print basics

Corel DESIGNER provides extensive options for printing your work.

This section includes the following topics:

- "Print your work" (page 887)
- "Lay out print jobs" (page 888)
- "Preview print jobs" (page 889)
- "Print styles" (page 890)
- "Fine-tune print jobs" (page 891)
- "Print colors accurately" (page 892)
- "Print to a PostScript printer" (page 894)
- "Preflight summaries" (page 896)

Print your work

Using Corel DESIGNER, you can print one or more copies of the same drawing. You can also specify the page type and the page range that you want to print.

Before printing a drawing, you can specify printer properties, including paper size and device options. For example, you can specify printer features such as duplexing stapling.

To set printer properties

1 Click **File** ▸ **Print**.

2 Click the **General** tab.

3 In the **Destination** area, choose a printer from the **Printer** list box.

4 Click the **Printer preferences** button ⚙.

5 Set any properties in the dialog box.

To print your work

1 Click **File** ▸ **Print**.

2 Click the **General** tab.

3 In the **Destination** area, choose a printer from the **Printer** list box.

4 In the **Destination** area, choose a page size and orientation option from the **Orientation** list box.

5 In the **Copies** area, type a value in the **Number of copies** box.
If you want the copies collated, enable the **Collate** check box.

6 In the **Print range** area, enable one of the following options:

- **Current document** — prints the active drawing
- **Current page** — prints the active page
- **Pages** — prints the pages that you specify
- **Documents** — prints the documents that you specify
- **Selection** — prints the objects that you have selected

If you enable the **Pages** option, you can choose to print a range of pages, only even pages, only odd pages, or both even and odd pages.

You can also

Automatically match the printer orientation to the document orientation	In the **Destination** area, choose **Match orientation** from the **Orientation** list box.
Apply the printer's default page size	In the **Destination** area, choose **Use printer default** from the **Orientation** list box.

You must select objects before printing a selection.

Certain printers support the automatic matching of page size and orientation. To enable this option, you need to modify the driver compatibility settings for the printer by clicking **Tools** ▸ **Options** ▸ **Global** and clicking **Printing**. Next, click **Driver compatibility**, and enable the **Print to fit the paper size** check box. In the **Print** dialog box, you can then choose **Match orientation and size** from the **Orientation** list box.

Lay out print jobs

You can lay out a print job by specifying the size, position, and scale. Tiling a print job prints portions of each page on separate sheets of paper that you can assemble into one sheet. You would, for example, tile a print job that is larger than your printer paper.

To specify the size and position of a print job

1 Click **File** ▸ **Print**.

2 Click the **Layout** tab.

3 In the **Image position and size** area, enable one of the following options:

- **As in document** — maintains the image size as it is in the document
- **Fit to page** — sizes and positions the print job to fit to a printed page
- **Reposition artwork to** — lets you reposition the print job by choosing a position from the list box

Enabling the **Reposition artwork to** option lets you specify size, position, and scale in the corresponding boxes.

You can also choose an imposition layout, such as **2 x 2 (4-up)** or **2 x 3 (6-up)**, from the **Imposition layout** list box. For more information, see "Imposition layouts" on page 914.

To tile a print job

1. Click **File** ▸ **Print**.
2. Click the **Layout** tab.
3. Enable the **Tiled pages** check box.
4. Type values in the following boxes:
   - **Tile overlap** — lets you specify the amount by which to overlap tiles
   - **% of page width** — lets you specify the percentage of the page width the tiles will occupy

You can include tiling alignment marks by enabling the **Include tiling marks** check box.

Preview print jobs

You can preview your work to show how the position and size of the print job will appear on paper. For a detailed view, you can zoom in on an area. You can view how the individual color separations will appear when printed.

Before printing your work, you can view a summary of issues for a print job to find potential printing problems. For example, you can check the current print job for print errors, possible print problems, and suggestions for resolving issues.

To preview a print job

- Click **File** ▸ **Print Preview**.

To close the print preview, click **File** ▸ **Close print preview**.

You can quickly preview a print job in the **Print** dialog box by clicking **File** ▸ **Print** and clicking the **Mini preview** button ▶.

To magnify the preview page

1. Click **File** ▸ **Print Preview**.
2. Click the **Zoom** tool 🔍 in the toolbox and marquee selecting an area.

To preview color separations

1. Click **File** ▸ **Print Preview**.
2. On the property bar, click the **Enable color separations** button.

You can preview the composite by clicking **View** ▶ **Preview separations** ▶ **Composite**.

You can view individual color separations by clicking the tabs at the bottom of the application window.

To view a summary of issues for a print job

1. Click **File** ▶ **Print**.
2. Click the **Preflight** tab.

   If there are no print job issues, the tab name displays as **No issues**. If there are issues, the tab name displays the number of issues that were found.

   If you want to exclude certain issues from the preflight check, click the **Settings** button ⚙, double-click **Printing**, and disable any check boxes that correspond to issues you want overlooked.

You can save settings by clicking the **Add preflight settings** button + and typing a name in the **Save preflight style as** box.

Print styles

A print style is a set of saved printing options. Each print style is a separate file. This lets you move a print style from one computer to another, back up a print style, and keep document-specific styles in the same directory as the document file.

You can select an existing print style, create a new print style, or edit a print style and save the changes. You can also delete print styles.

To choose a print style

1. Click **File** ▶ **Print**.
2. Click the **General** tab.
3. Choose one of the following from the **Print style** list box:
   - **Corel DESIGNER defaults**
   - **Browse**

To create a print style

1. Click **File** ▶ **Print**.
2. Click the **General** tab.
3. Set any printing options.
4. Click **Save as**.
5. Choose the folder where you want to save the print style.
6. Type a name for the style in the **File name** box.

When you save a print style, a dialog box opens that includes a section called **Settings to include**. The settings in this section correspond to the printing options you have already selected. You can also specify which settings to include in a print style in this dialog box.

You can also save a print style by clicking **File** ▶ **Print preview**, and clicking the **Save print style as** + button.

To edit a print style

1. Click **File** ▸ **Print Preview**.
2. Choose a print style from the **Print style** list box.
3. Modify any of the printing options.
4. Click **Save as**.
5. Choose the folder where the print style is stored.
6. Click the filename.
7. Click **Save**.

You should save the modified settings as a print style or apply the changes before canceling; otherwise, you'll lose all the modified settings.

To delete a print style

1. Click **File** ▸ **Print Preview**.
2. Select a print style.
3. Click the **Delete print style** button ⊖.

Fine-tune print jobs

You can fine-tune print jobs to ensure print quality. Because problems sometimes occur when you are printing text to a non-PostScript printing device (GDI printer), you can decrease printing time by specifying driver compatibility for non-PostScript printing devices. For more information, see "Print colors accurately" on page 892.

If a printing device has difficulty processing large bitmaps, you can divide a bitmap into smaller, more manageable chunks by setting an output threshold. If any lines appear when the printing device prints the chunks, you can set an overlap value to produce a seamless image.

On occasion, you may experience difficulties with printing complex files. To print complex files, you may need to spend a considerable amount of time fixing and correcting the files. Another option is to convert a page to a bitmap, also known as rasterizing, which can allow you to print complex files more easily.

To reduce file size, you can downsample bitmaps. Because bitmaps are made up of pixels, when you downsample a bitmap, the number of pixels per line decreases, which decreases the file size.

To specify driver compatibility settings

1. Click **Tools** ▸ **Options** ▸ **Global**.
2. Click **Printing**, and then click **Driver compatibility**.
3. Choose a non-PostScript printing device from the **Printer** list box.
4. Enable any of the check boxes that correspond to the settings that you want to specify.
   - **Print text as graphics** — renders text as graphics to avoid font compatibility issues during printing. This ensures the text prints exactly as it appears on screen, especially if the printer does not support certain fonts or formatting. This option has no impact on PostScript printers. The text is rasterized or converted to curves before printing.
   - **Use software clipping for fills** — Enabling this check box allows the application to handle clipping, rather than the printing software. This option has no impact on PostScript printers.
   - **Output bitmaps in 64k chunks** — sends bitmap data in 64k chunks to optimize printing for low-memory devices. If a printing device has difficulty processing large bitmaps, you can divide a bitmap into smaller, more manageable chunks by setting an output threshold.

If any lines appear when the printing device prints the chunks, you can set an overlap value to produce a seamless image. This option has no impact on PostScript printers.

- **Send Bézier curves and paths to driver** — sends Bézier curves and paths directly to preserve design precision. The printer driver processes the curves and shapes in their original vector format, maintaining their smoothness and detail for complex illustrations or high-quality printing. While available for all printers, this option is particularly relevant for non-PostScript printers. The option is enabled by default and can be turned off when needed.
- **Print to fit the paper size** — Most printers support only a limited set of predefined paper sizes, typically selected during printing. This setting applies only to printers that can match paper sizes and accept any size sent. When you enable the check box, the page size of the document remains unchanged, with no scaling applied, while the printer is instructed to use a paper size outside its standard options.

To choose a threshold and chunk overlap

1. Click **Tools** ▶ **Options** ▶ **Global**.
2. Click **Printing**.
3. In the **Special settings** area, choose values from the following list boxes:
   - **Bitmap output threshold (K)**
   - **Bitmap chunk overlap**

To print as a bitmap

1. Click **File** ▶ **Print**.
2. On the **General** tab, enable the **Print as bitmap** check box, and type a number in the **dpi** box to set the resolution.

To downsample bitmaps

1. Click **File** ▶ **Print**.
2. Click the **Prepress** tab.
3. In the **Bitmap downsampling** area, enable any of the following check boxes and type a value in the corresponding box:
   - **Color and grayscale**
   - **Monochrome**

Downsampling bitmaps affects them only when their resolution is higher than the resolution specified in the **Bitmap downsampling** area.

Print colors accurately

Corel DESIGNER allows you to manage colors when printing to ensure accurate color reproduction. You can print the document with the document colors settings applied or you can choose alternate color settings only for printing. You can also print a document using the color proofing settings that you previously specified in the **Color Proofing** docker.

In addition, you can choose a rendering intent to effectively interpret the out-of-gamut colors when printing. The rendering intent that you choose depends on the graphic content of the document.

For more information about color management, see “Color management” on page 515.

Notes for GDI printers

GDI printers support only two color spaces: RGB and Grayscale. If your document contains colors from multiple color spaces, for example RGB, CMYK, and spot colors, you must convert all the colors to RGB or Grayscale before printing.

You can determine if a printer is a GDI printer by clicking **File** ▸ **Print** and choosing a printer from the **Printer** list box. If the **PostScript** tab does not appear at the top of the dialog box, the selected printer is a GDI printer.

The following table describes different ways of managing color when printing to a GDI printer.

How to	In the Print dialog box
Print the document and preserve the RGB or Grayscale colors	Click the **Color** tab, and choose the appropriate color mode from the **Output colors** list box.
Print the document with original colors	Click the **Color** tab, and choose the document color profile from the **Document profile** area of the **Color profile** list box.
Print the document and convert the document colors to the printer colors	Choose the printer color profile from the **Color profile** list box.

Notes for PostScript printers

Most PostScript printers support the use of multiple color spaces in a document. For example, a document can contain colors from multiple colors spaces, such as RGB, CMYK, and Grayscale.

The following table describes different ways of managing color when printing to a PostScript printer.

How to	In the Print dialog box
Print the document with the original colors	Click the **Color** tab, and choose **Native** from the **Output colors** list box.
Print a document that contains multiple color modes using one color mode	Click the **Color** tab, and choose a color mode from the **Output colors** list box. If the printer supports only one color mode, you can control the color conversion within Corel DESIGNER.
Print a document that contains only one color mode	Click the **Color** tab, and choose the color profile from the **Output color as** list box and from the **Color profile** list box.

To specify color settings for printing

1. Click **File** ▸ **Print**.
2. Click the **Color** tab.
3. Enable the **Document color** option.
   If you selected a PostScript printer, you can choose one of the following options from the **Color conversions** list box:
   - Corel DESIGNER — lets the application perform the color conversion
   - (selected printer) — lets the selected printer perform the color conversion (This option is only available for PostScript printers.)
4. Choose a color model from the **Output colors** list box.
   This allows you to merge all document colors into a specific color model when printing.

You can also	
Convert spot colors to process colors	Enable the **Convert spot colors to** check box. If you selected **Native** from the **Output colors** list box, you need to select a color mode from the list box.
Choose a color profile for correcting colors when printing to a specific printer	Choose a color profile from the **Color profiles** list box. This option is available only for certain color models.
Retain the color values associated with the selected color model	Enable the **Preserve (color model) numbers** check box.

To print using color proofing settings

1. Click **File** ▸ **Print**.
2. Click the **Color** tab.
3. Enable the **Color proof** option to apply the color settings that are defined in the **Color Proofing** docker.
   If you want to correct the proof colors, you can choose a color profile from the **Color profile** list box.
4. Click **Print**.

To specify a rendering intent for printing

1. Click **File** ▸ **Print**.
2. Click the **Color** tab.
3. From the **Rendering intent** list box, choose one of the following options:
   - **Relative colorimetric** — for producing proofs on printers, without preserving the white point
   - **Absolute colorimetric** — for preserving the white point and proofing
   - **Perceptual** — for a variety of images, especially bitmaps and photographs
   - **Saturation** — for vector graphics and for preserving highly saturated colors (lines, text, and solid-colored objects, such as charts)

Print to a PostScript printer

PostScript is a page-description language that sends printing instructions to a PostScript device. All the elements in a print job (for example, curves and text) are represented by lines of PostScript code that the printing device uses to produce the document. For improved compatibility, you can choose a device-independent PostScript option. You can also select a PostScript Printer Description (PPD) file. A PostScript Printer Description file describes the capabilities and features of your PostScript printer and is available from your printer's manufacturer.

You can automatically increase the fountain steps in a fountain fill to decrease banding. Increasing the number of steps used to render fountain fills produces smoother shading when printing.

A print job that contains too many fonts may not print properly, and a print job that contains too many spot colors increases file size. You can set the PostScript options to warn you when a print job contains more than a set number of fonts or spot colors.

By default, the printing device driver downloads Type 1 fonts to the printing device. You can disable the **Download Type 1 Fonts** option so that fonts are printed as graphics (either curves or bitmaps). This may be useful when the file contains many fonts that would take a long time to download or would fail to download because of their file size. Bitmap versions of TrueType® fonts look better in small print and print faster than regular fonts. You can choose the maximum number of bitmap fonts that a print job can contain.

Type 1 fonts are considered outdated in the font industry and have been replaced by TrueType and OpenType formats. It is anticipated that most operating systems will transition to the newer font technologies, thereby phasing out the Type 1 format. To avoid potential text issues in your documents, it is recommended to replace Type 1 fonts with TrueType (TTF) or OpenType (OTF) fonts. For more information, see "Reference: Type 1 fonts" on page 734 and "Substitute fonts" on page 724.

To select a PostScript Printer Description (PPD) file

1. Click **File** ▸ **Print**.
2. Click the **General** tab.
3. In the **Destination** area, choose a PostScript printer from the **Printer** list box.
4. Enable the **Use PPD** check box.
5. Choose the folder where the file is stored.
6. Double-click the filename.

To print to a PostScript device

1. Click **File** ▸ **Print**.
2. Click the **General** tab.
3. In the **Destination** area, choose a PostScript printer from the **Printer** list box.
4. Click the **PostScript** tab.
5. From the list box in the **Compatibility** area, choose the PostScript level that corresponds to the printer.

   If you want to compress bitmaps when printing, choose an option from the **Compression type** list box in the **Bitmaps** area. If you choose JPEG compression, you can move the **JPEG quality** slider to adjust the compression.

Bitmap compression settings can be saved in PostScript Interpreted (PS or PRN) files when you print to a file using a PostScript driver. For information about printing to a file, see "To print to a PRN or PS file" on page 914.

To test fountain fills for banding

1. Click **File** ▸ **Print**.
2. Click the **Preflight** tab.

   If there are no print job issues, the tab name displays as **No issues**. If there are issues, the tab name displays the number of issues that were found.
3. Click **Settings**.
4. Double-click **Printing**.
5. Enable the **Banded fountain fills** check box.

If you want to optimize fountain fills to reduce complexity, enable the **Optimize fountain fills** check box on the **PostScript** tab.

Testing fountain fills for banding applies only to linear fountain fills.

To automatically increase fountain steps

1. Click **File** ▸ **Print**.

2 Click the **PostScript** tab.

3 Enable the **Auto increase fountain steps** check box.

To set color separations and font warning options

1 Click **Tools** ▸ **Options** ▸ **Global**.

2 In the left pane of the dialog box that appears, click **Printing**.

3 Click the **Print Style** tab.

4 From the **Spot color separations warning** list box, choose one of the following options:

- **If any spot colors are used**
- **If more than 1 spot color used**
- **If more than 2 spot colors used**
- **If more than 3 spot colors used**

5 From the **Many fonts (Preflight)** list box, choose a number.

To disable the downloading of Type 1 fonts

1 Click **File** ▸ **Print**.

2 Click the **PostScript** tab.

3 Disable the **Download Type1 fonts** check box.

Type 1 fonts can be downloaded only for PostScript devices.

When the **Download Type1 fonts** check box is enabled, the **Convert TrueType to Type1** check box is enabled by default. This ensures that TrueType fonts are converted to Type 1 fonts so that they can be downloaded. Disable the **Convert TrueType to Type1** check box only if the output device has difficulty interpreting Type 1 fonts.

Preflight summaries

Preflight checks the status of your file before you decide to output it and provides a summary of issues and potential problems, and suggestions for resolving them. You can specify which issues Preflight checks for. You can also save Preflight settings. For more information about specific Preflight settings, see any of the following:

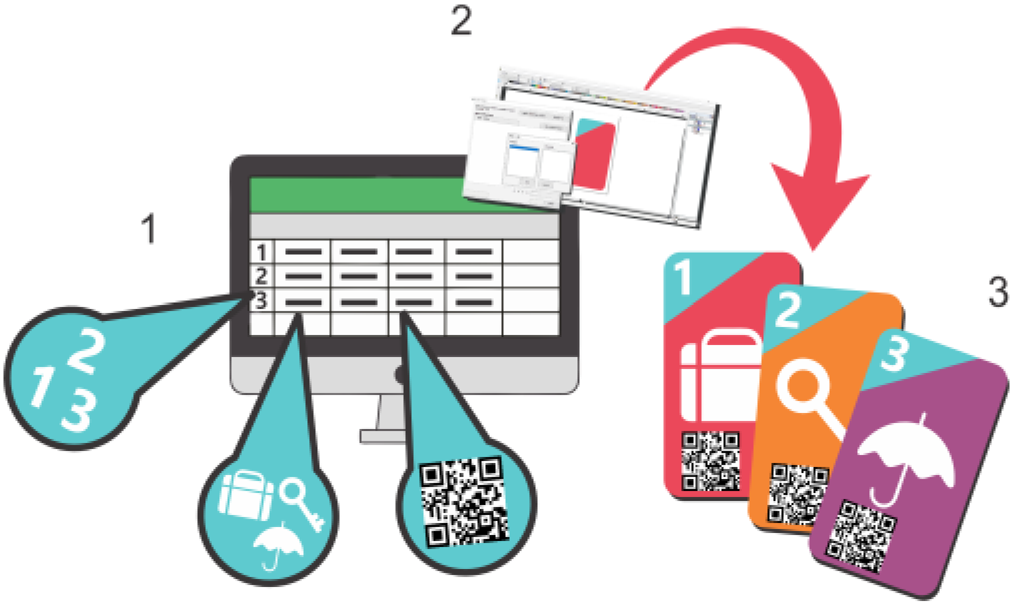
- To check for issues related to printing a file, see “To view a summary of issues for a print job” on page 890.
- To check for issues related to publishing a PDF file, see “To view the preflight summary for a PDF file” on page 958.
- To check for issues related to exporting a SWF file, see “To view the issues summary for an Adobe Flash file” on page 999.
- To check for issues related to exporting an SVG file, see “Scalable Vector Graphics (SVG)” on page 994.

Corel
DESIGNER™ 2026

Print merge

Corel DESIGNER lets you combine text from a data source with a drawing to create personalized documents, such as posters, calendars, business cards, certificates for events, postcards, invitations, or targeted marketing documents, where each printed document contains specific information from a record in a data source, such as a text file or an ODBC data source (a Microsoft® Access™ file).

The print merge workflow involves several steps. First, you create or import a data source file. A data source supplies information for a drawing during the merge. For more information, see "Prepare a data source file" on page 898. Next, you create a form document by inserting fields from the data source into a drawing. A form document provides the structure and layout for a merged document. For more information, see "Create a form document" on page 905. Finally, you merge the documents, producing multiple variations of your artwork. For more information, see "Merge data" on page 912.



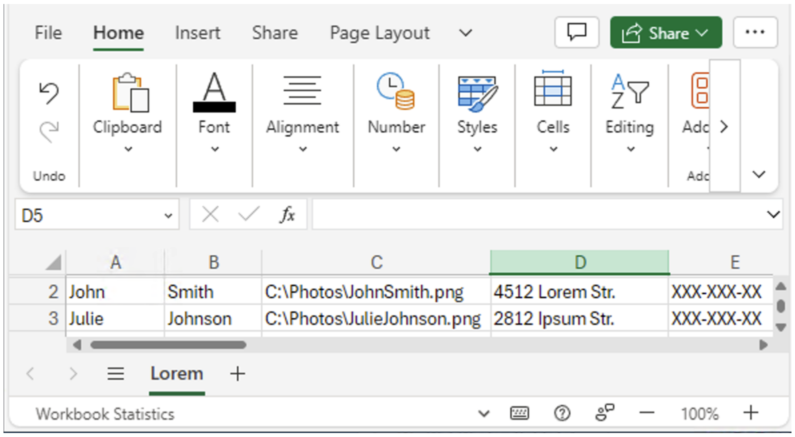
Data source document (1), form document (2), and merged documents (3)

This section includes the following topics:

- "Prepare a data source file" (page 898)
- "Create a form document" (page 905)
- "Merge data" (page 912)

Prepare a data source file

The first step in the print merge process is to prepare the data source file. Information in a data source file is organized into columns, fields, and records. A field refers to a single unit of data within a record, while a column refers to a set of related fields that share the same data type and format. A record can have one or more columns.



	A	B	C	D	E
2	John	Smith	C:\Photos\JohnSmith.png	4512 Lorem Str.	XXX-XXX-XX
3	Julie	Johnson	C:\Photos\JulieJohnson.png	2812 Ipsum Str.	XXX-XXX-XX

In this example of an Excel Workbook (XLSX) data source file, every record includes a first name, last name, photograph, address, and phone number. Each item within a column, such as '4512 Lorem Str.' and '2812 Ipsum Str.', is recognized as a field.

You can create a data source or import an existing one. Corel DESIGNER supports the following data source files: Text (TXT) files, comma-separated values (CSV) files, Rich Text Format (RTF) files, Excel Workbook (XLSX) files, and files that can be opened by means of an ODBC data source.

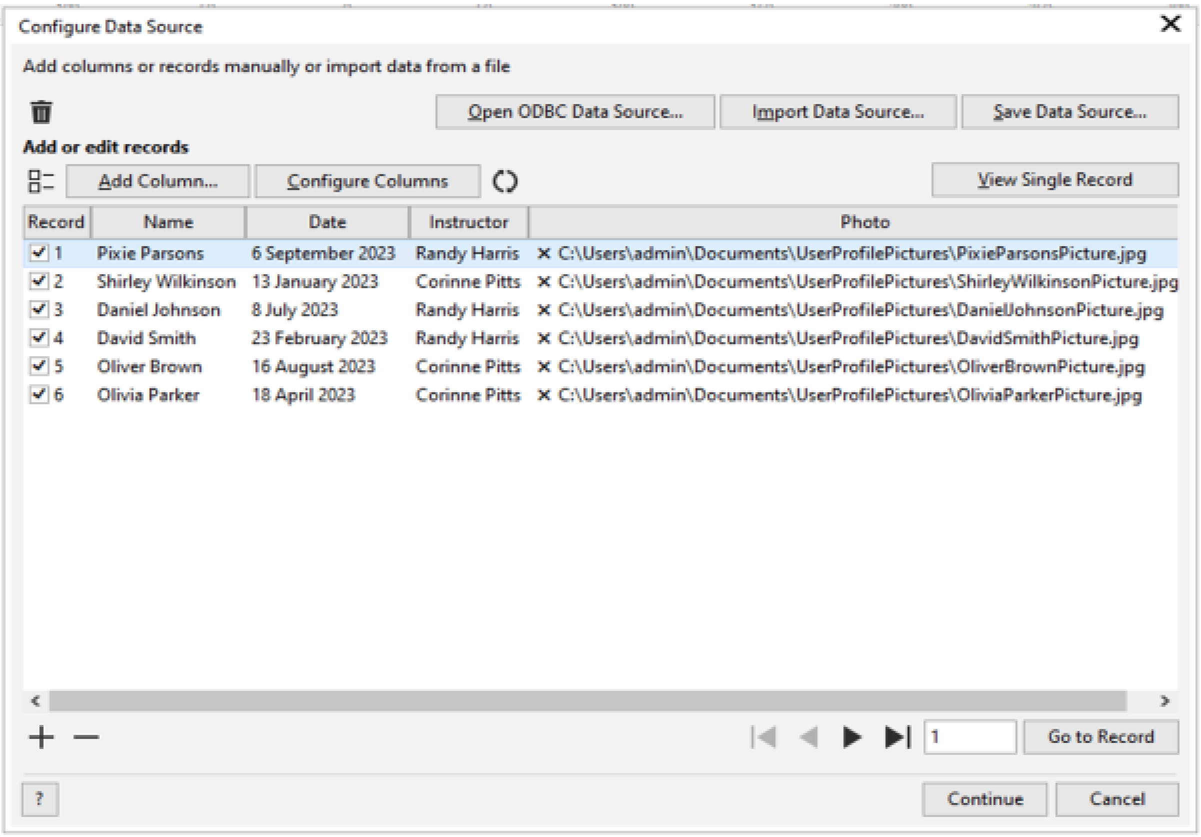
Create data source files in Corel DESIGNER

Columns can contain several types of data, including text, numeric values, or file paths.

Text data consists of both alphabetic or numeric characters, such as names, addresses, phone numbers, or email addresses.

Numeric data includes any type of numerical values, such as integers or decimal numbers. You can choose formatting options for numeric fields and set them to increment automatically when values are added.

In path columns, you can specify file paths for image assets, such as logos, icons, or photographs. You can enter a path manually or browse for a file. If you enter paths manually, make sure you follow the file system location conventions and rules of your operating system. The application supports only valid file paths on local and network drives, and not URLs.



Record	Name	Date	Instructor	Photo
☑ 1	Pixie Parsons	6 September 2023	Randy Harris	× C:\Users\admin\Documents\UserProfilePictures\PixieParsonsPicture.jpg
☑ 2	Shirley Wilkinson	13 January 2023	Corinne Pitts	× C:\Users\admin\Documents\UserProfilePictures\ShirleyWilkinsonPicture.jpg
☑ 3	Daniel Johnson	8 July 2023	Randy Harris	× C:\Users\admin\Documents\UserProfilePictures\DanielJohnsonPicture.jpg
☑ 4	David Smith	23 February 2023	Randy Harris	× C:\Users\admin\Documents\UserProfilePictures\DavidSmithPicture.jpg
☑ 5	Oliver Brown	16 August 2023	Corinne Pitts	× C:\Users\admin\Documents\UserProfilePictures\OliverBrownPicture.jpg
☑ 6	Olivia Parker	18 April 2023	Corinne Pitts	× C:\Users\admin\Documents\UserProfilePictures\OliviaParkerPicture.jpg

When you access the Configure Data Source dialog box or sync with the data source, the application validates the paths. An "X" before a filename indicates that a file path is invalid, or the file cannot be found in the specified location.

Corel DESIGNER lets you add, delete, and rename columns. When you add a column manually, there are no records by default. If you want to automatically populate a column with data, you can import the column from a data source file. For more information about importing columns, see "To import a column from a data source file" on page 904.

You can add and delete records, and edit fields in records. All records are selected by default; however, if you want to use only the data from specific records, you can quickly deselect all records, and then select only the ones you need. In addition, you can add a record to the list of selected records when browsing records in single-record view (**View Single Record**).

Depending on your preferences and requirements, you can view one record or multiple records at a time. If you need to scan through the entire dataset or compare information across different records, you can use the viewing mode that displays all records (**View All Records**). When you need to focus on a specific record in detail, the single record viewing mode (**View Single Record**) provides a clean and uncluttered interface, minimizing distractions from other records.

Corel DESIGNER offers several methods for navigating and locating records. To quickly find the information you need, you can scroll through records, browse through a list, or directly go to a specific record.

You can quickly remove all merge data if needed. This can be helpful when you want to reset the document to its original state and start from scratch. It offers convenience and efficiency by providing a quick and easy way to clear the merge data without manually deleting each individual record and column.

Create data source files in a text editor

You can create a data source in a text editor. If you plan to export to Rich Text Format (RTF), ensure that the text editor supports saving files in RTF format. Open a new file and indicate the number of columns you want to include on the first line. For example:

4

On the second line, specify the names of the columns by separating them with a backslash. Each column must begin and end with a backslash. To indicate that a column contains file paths, pre-pend the “at” (@) symbol before the column name. For example:

```
\Name\\Date\\Instructor\\@Photo\
```

On the next lines, enter the data that you want to appear in the merged document. Each line constitutes a record. For example:

```
\Pixie Parsons\\6 September 2023\\Mr. Randy Harris\\"C:\Users\admin\Documents\UserProfilePictures
\RandyHarrisPicture.jpg”\
```

Once you add the information you need, save the file as an ANSI text file (.TXT extension) or as an RTF file. Below is an example of a TXT or RTF data source:

```
4

\Name\\Date\\Instructor\\@Photo\

\Pixie Parsons\\6 September 2023\\Mr. Randy Harris\\"C:\Users\admin\Documents\UserProfilePictures
\RandyHarrisPicture.jpg”\

\Shirley Wilkinson\\13 January 2023\\Ms. Corinne Pitts\\"C:\Users\admin\Documents
\UserProfilePictures\CorinnePittsPicture.jpg”\
```

In comma-delimited (CSV) files, fields are separated by commas or tabs, records are separated by paragraph breaks. For example:

```
Name,Date,Instructor,@Photo

Pixie Parsons,6 September 2023,Mr. Randy Harris,"C:\Users\admin\Documents\UserProfilePictures
\RandyHarrisPicture.jpg”

Shirley Wilkinson,13 January 2023,Ms. Corinne Pitts,"C:\Users\admin\Documents\UserProfilePictures
\CorinnePittsPicture.jpg”
```

You can also create a data source in a spreadsheet application, such as Microsoft Excel. To indicate that a column contains file paths, pre-pend the “at” (@) symbol before the column name preceded by the single quote (or apostrophe) symbol “`’`” as an escape character. For example:

```
’@Photo
```

Import and sync with data source files

If you prefer to create and modify the data source in a text editor or spreadsheet application, you can import it into Corel DESIGNER and synchronize it as needed. The application maintains a link to the data source file and lets you update the data in your project with the latest changes from the source. If a data source file is missing, you have the option to link to a new location or use the embedded data instead. When you synchronize, any manual modifications to the data, including adding, deleting, or editing columns, are not retained. To keep the changes, you can either save the data to a new file or overwrite the linked data source file.

Apart from importing a data source file, you can selectively bring in data from specific columns. This allows you to choose and merge data from diverse sources, expanding your possibilities. When deciding between importing a data source or single columns, consider your specific needs. Importing the entire data source is an ideal choice when all the required information is contained within a single source. The ability to sync the data in your document with any subsequent changes made to the source is particularly beneficial if you anticipate future modifications to the data source, as it enables you to maintain up-to-date information in your project. By choosing to import individual columns, on the other hand, you attain the benefits of focused selection and increased versatility in merging data from various sources. It is important to note that while the syncing functionality is not available in this scenario, the ability to combine data elements according to your preferences and requirements adds valuable flexibility to your workflow. Moreover, you have the option to export the data to a new file and conveniently link to it if needed.

Export data source files

When you create a data source in Corel DESIGNER, you can save it to a new file which can be helpful for accessing and managing the data in a text editor or spreadsheet application. If you want to overwrite an existing file, make sure the file is not read-only. You can save all records or only selected records.

Save merge data in files

Whether you create a data file in Corel DESIGNER or import an existing data file into Corel DESIGNER, by default, the data is saved in your document and is retained until you perform the data merge. You can choose not to store the data with documents.

To create a data source file by using Corel DESIGNER

1. Click **File** ▶ **Print Merge** ▶ **Create/load Print Merge**.
2. In the **Configure Data Source** dialog box, click **Add Column**.
3. In the **Add Column** dialog box, type a column name in the **Name** box.
4. Perform a task from the following table.

To create	Do the following
A text column	Enable the **Text** option in the **Type** area.
A numeric column	Enable the **Numeric** option in the **Type** area. In the **Numeric field options** area, you can apply formatting to the data in a numeric field by choosing a format from the **Format** list box, and automatically increment the value in a numeric field by enabling the **Continually increment value** check box and specifying starting and ending values in the corresponding boxes. **Note**: Different numeric formats are available in Corel DESIGNER. For example, the X.0 format represents the value 1 as 1.0; the 00X format represents the value 1 as 001.
A column that contains paths	Enable the **Path** option in the **Type** area.

5. Click **Add**.

   Repeat steps 2 to 5 until you add the columns you want.
6. Click the **Add a record** button +, and enter data in the fields corresponding to that record.

   Repeat this step for each record.
7. Click **Continue** to go to the next step in the data merge process and create the form document. For more information, see "To create a form document" on page 910.

   Note: Clicking **Cancel** closes the **Configure Data Source** dialog box without saving any changes. If you want to retain the data but postpone the creation of the form document and data merge, click **Continue**, and close the **Configure Data Source** dialog box.

You can also	
Rename a column	Click a field in the list, and click **Configure Columns**. In the **Configure Columns** dialog box, choose a column from the **Select column** list box, and click **Edit Column**. Enter a new column name in the **Name** box.

You can also	
Delete a column	Click a field in the list, and click **Configure Columns**. In the **Configure Columns** dialog box, choose a column from the **Select column** list box, and click **Delete Column**.
Edit a field in a record	Click a field in a record to select it, and then click in the field again to edit the data. **Tip**: To edit a file path, click inside a field that contains a path, and do one of the following: • Enter a new path or modify the existing path. • Click the **Select file** button 🗀. Navigate to the folder where you store the file you want, click a file, and click **Open**.
Delete a record	Click a record, and click the **Delete a record** button ⊖.
View records	Click one of the following: • **View All Records** — lets you display all records in a source data file • **View Single Record** — lets you display the selected record
Browse records	Click any of the following buttons: • **First record** ⏮ • **Next record** ▶ • **Previous record** ◀ • **Last record** ⏭ **Tip**: You can also use the **Up** or **Down** arrow keys to navigate between records.
Go to a specific record	Type the record number in the **Go to Record** box, and click **Go to Record**.
Select or deselect a record	Do one of the following: • In multi-record view (**View All Records**), enable or disable the check box for a record. • In single-record view (**View Single Record**), click the **Select record** ☑ or **Deselect record** button ☐, respectively. **Tip**: To select or deselect all records in multi-record view (**View All Records**), click the **Select all** ☑ or **Deselect all** ☐ button, respectively.
Delete all print merge data in a document	Click the **Clear print merge data** button 🗑.

You can also	
	Note: Any print merge fields that may have been added in the form document are retained. If you no longer need them, you can delete them.

To export a data source

1 Do one of the following.

- Create a data source in Corel DESIGNER. For information, see “To create a data source file by using Corel DESIGNER” on page 901.
- Open a Corel DESIGNER document with print merge data.

2 In the **Configure Data Source** dialog box (**File** ▶ **Print Merge** ▶ **Edit Print Merge**), perform a task from the following table.

To	Do the following
Save all records	Click **Save Data Source**.
Save selected records only	Ensure that only the check boxes corresponding to the records you want to include in the data source file are enabled. Click **Save Data Source**. In the **Save As** dialog box, enable the **Selected records only** check box.

3 Type a filename, choose the drive and folder where you want to save the file, choose a file format, and click **Save**.

To create a data source by using a text editor

1 Open a text editor, and create a new file.

2 Perform a task from the following table.

To create a data source in this format	Do the following
TXT or RTF	On the first line, type the number of merge fields that you want to insert in the drawing. On the second line, type the names of the merge fields by separating them with a backslash. To indicate that a column contains file paths, pre-pend the “at” (@) symbol before the column name. Begin and end each merge field with a backslash. On the next lines, type the data that you want to appear in the merged document. Each line constitutes a record. Save the file as an ANSI text file (.txt extension) or as an RTF file. **Notes**: • Backslashes function as markers to indicate the beginning and end of merge fields; therefore, you cannot use them as data in fields. • Data in fields must end with a character. Blank spaces or lines before backslashes prevent the merge from being completed successfully.
CSV	On the first line, type the names of the merge fields by separating them with a comma or tab. To indicate that a column contains file paths, pre-pend the “at” (@) symbol before the column name. On

To create a data source in this format	Do the following
	the next lines, type the data that you want to appear in the merged document. Each line constitutes a record. Save the file as a comma-delimited (.CSV) file.

To import a data source file

1 Click **File** ▸ **Print Merge** ▸ **Create/load Print Merge**.

2 In the **Configure Data Source** dialog box, click the **Import Data Source**.

If you are importing data from an Excel workbook with multiple sheets, choose a sheet.

3 In the **Open** dialog box, navigate to the drive and folder where the data file is stored.

4 Choose a file.

5 Click **Open**.

To ensure the correct rendering of characters in print merge data when importing TXT or CSV files, it is recommended to include a BOM (Byte Order Mark).

Empty columns are ignored on import.

When you import a data source file that contains paths, the application validates the paths. If a file cannot be found in a specified location, an “X” appears before the filename.

To import a column from a data source file

1 Click **File** ▸ **Print Merge** ▸ **Create/load Print Merge**.

2 In the **Configure Data Source** dialog box, click **Add Column**.

3 In the **Add Column** dialog box, click the **Import column** button ⤓.

4 In the **Open** dialog box, navigate to the drive and folder where the data file is stored.

5 Choose a file.

6 Click **Open**.

7 Perform a task from the following table.

To import a column from	Do the following
A data source in a TXT, RTF, or CSV format or an Excel workbook with one sheet	In the **Choose column** dialog box, click a column name, and click **Add**.
An Excel workbook with multiple sheets	In the **Select Tab** dialog box, click a worksheet in the list of available worksheet tabs, and then click a column in the list of available columns. Click **OK**.

8 In the **Type** area, enable one of the following options:

- **Text** — to denote that the column contains text
- **Numeric** — to denote that the column contains numeric data
- **Path** — to denote that the column contains file paths

9 Click **Add**.

A check mark ✔ appears beside the button to indicate that the data from the column has been imported successfully and the tooltip shows the filename and location of the data source.

Columns must have unique names.

After importing the columns you need, you can save the data to a new file and link to it if needed. For information about saving data source files, see “To export a data source” on page 903.

To import an ODBC data source file

1. Click **File** ▶ **Print Merge** ▶ **Create/load Print Merge**.
2. In the **Print Merge** dialog box, click **Open ODBC Data Source**.
3. In the **Select Data Source** dialog box, do one of the following:
   - Click the **File Data Source** tab, and select the file data source that describes the drive that you wish to connect to. You can use any file data source that refers to an ODBC driver that is installed on your machine.
   - Click the **Machine Data Source** tab, under **Data Source Name**, select a data source type, and click **OK**.
4. Choose the database that you want to import, and click **OK**.
5. Choose a table, and click OK.

To sync linked data with the latest version of the data source

- Click the **Sync with data source** button .

The **Sync with data source** button appears grayed out when there is no data source linked to a drawing. After you import a data source, the tooltip of the **Sync with data source** button shows the location of the data source.

When changes are made to the data source, such as updating its contents or renaming or moving the file to a new location, the **Sync with data source** button indicates the availability of a more recent version or denotes that the application is unable to access the data source.

To save merge data in or remove merge data from a document

1. Click **Tools** ▶ **Options** ▶ **Corel DESIGNER**.
2. Click the **Document** button .
3. In the list of settings, click **Save**.
4. Enable or disable the **Save print merge data in document** option to retain print merge data or clear print merge data when saving a document, respectively.

If you choose not to save print data in a drawing, any data fields that you may have added in the form document are retained.

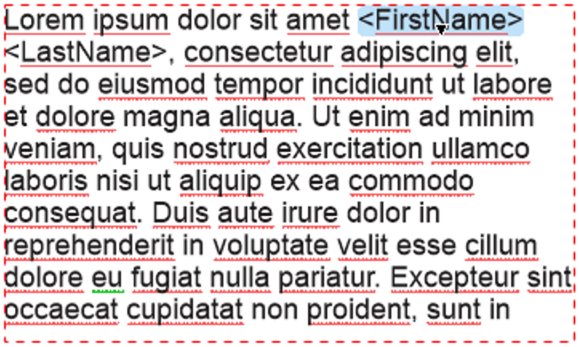
Create a form document

Once your data source is ready, you need to set up the form document. The form document serves as a template for the merged document, and it can include standard drawing elements as well as merge fields (also known as ‘data fields’.) During the merge process, the merge fields are populated with data from the source.

When inserting merge fields, you can choose from several available data types: text, image, and QR code.

Text fields

Text data fields can be inserted within artistic or paragraph text or as standalone objects.



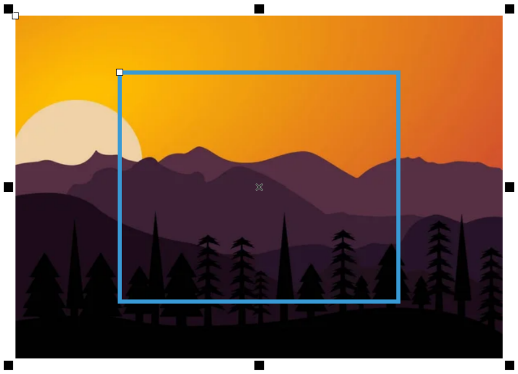
Lorem ipsum dolor sit amet <FirstName> <LastName>, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in

An example of text data fields inserted in paragraph text

A text object can contain one or more text merge fields. You can manipulate a print merge text object like any other text object. For more information about working with text, see "Add and manipulate text" on page 661.

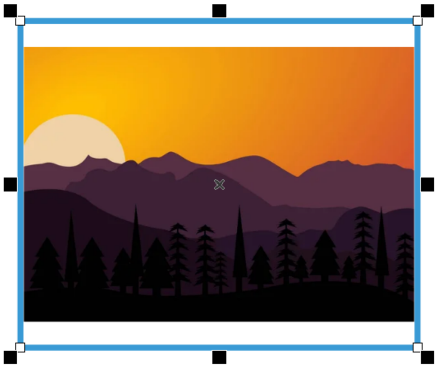
Image fields

To add an image data field, you must select a placeholder graphic. It is a temporary image that will be replaced with actual images during the data merge. It also serves a design purpose by defining a space and location in the drawing where the actual images will be inserted at a later point. When you know the dimensions of the images for the data merge beforehand, you can choose a placeholder image that matches the dimensions of your artwork. If the images for the data merge have different dimensions than the placeholder image, you need to decide how to fit them into the bounding box. Corel DESIGNER offers several options to control the size of graphics in the merged document. With the **Actual size** option, the image is not resized and is placed in its original location.



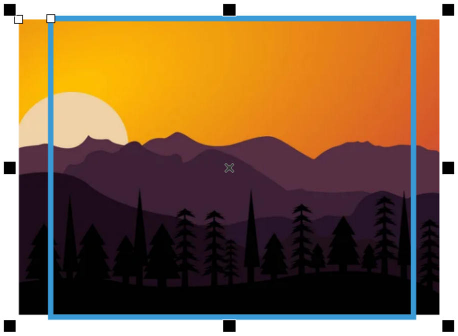
An example of an image that has been inserted at its actual size

The **Fit proportionally** option resizes the image so that its longest dimension fits inside the bounding box. The image is not distorted, and its aspect ratio is preserved. The entire image is visible, but there may be empty areas in the bounding box.



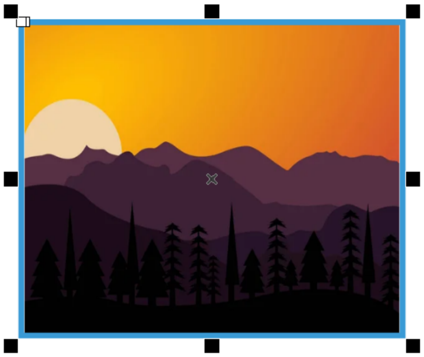
An example of an image that has been scaled to fit proportionally into the bounding box

The **Fill proportionally** option resizes the image so that it fills the bounding box without being distorted. The image aspect ratio is preserved. The bounding box is full, but there may be parts of the image that fall outside the bounding box and are not visible.



An example of an image that has been scaled to fill proportionally the bounding box

With the **Stretch to fill** option, the image is resized and distorted so that it fills the bounding box. The image aspect ratio is not preserved. The bounding box is full, and the whole image is visible.

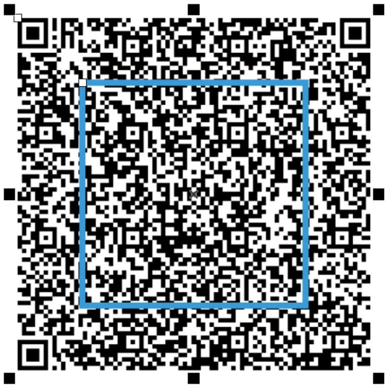


An example of an image that has been stretched to fill the bounding box

You can manipulate a print merge image object like any other bitmap object; for example, you can crop it, add perspective to it, shape it with an envelope, place it into a PowerClip frame, apply color masks, special effects, and change its color and tone. For more information about using bitmaps in Corel DESIGNER, see “Work with bitmaps” on page 829. If you choose to insert an image at its actual size, any sizing and scaling adjustments made to the placeholder image will be ignored.

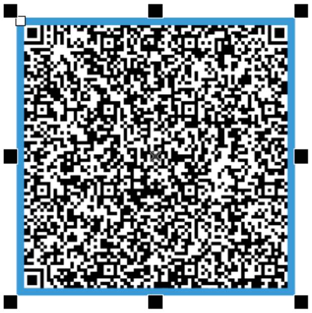
QR code fields

To insert a QR code field, you need to select a QR code type and choose any relevant options. Depending on the QR code type, some fields are mandatory. For example, if you intend to add an SMS QR code field, you need to provide a phone number as a requirement. Corel DESIGNER offers two options to control the size of QR codes in the merged document. With the **Actual size** option, the QR code is not resized and is placed at its original size.



An example of a QR code that has been added at its actual size

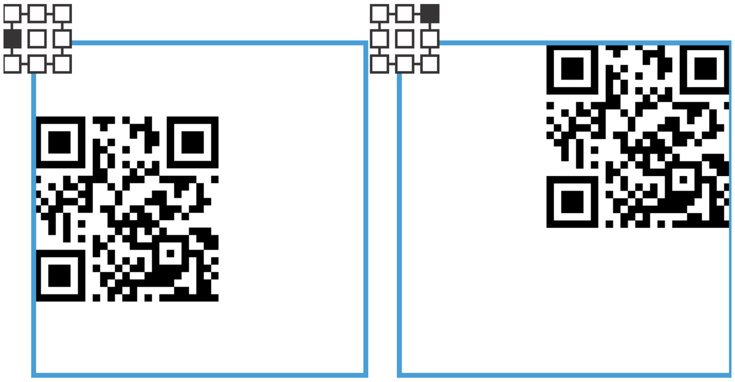
The **Fill proportionally** option scales the QR code so that it fills the bounding box without being distorted. The image aspect ratio is preserved.



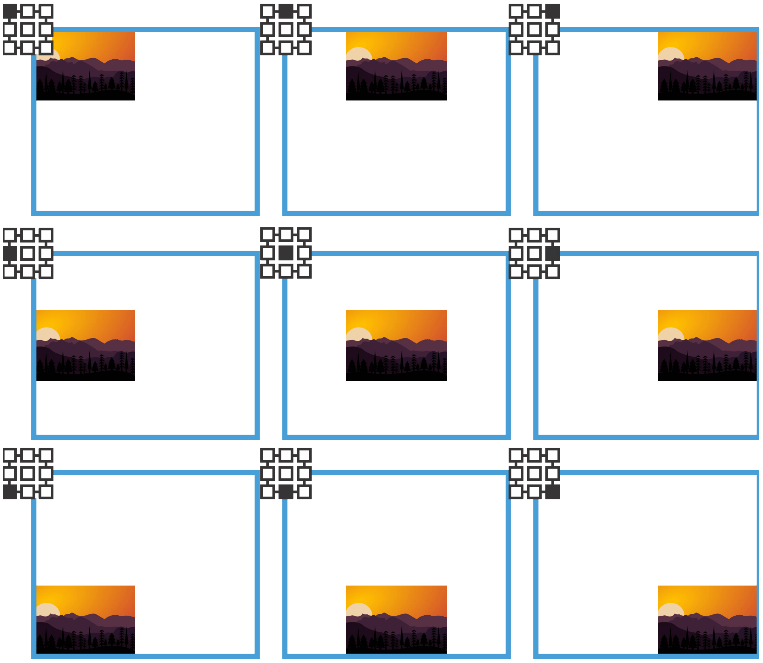
An example of a QR code that has been fit proportionally

You can manipulate a print merge QR code object like any other QR code object. For example, you can use the **Properties** docker to customize the pixel fill, the background fill, the pixel outline, as well as the pixel shape and corner roundness. For more information about QR codes, see "QR codes" on page 405. Note that you cannot make sizing and scaling adjustments to a QR code object that is inserted at its actual size.

Corel DESIGNER lets you set the reference point to use when positioning or scaling images and QR code objects within the bounding box. The reference point, also known as 'anchor point' or 'object origin', can be the center of a print merge object or any of the selection handles on the object's bounding box. When an object is scaled, it is scaled relative to its origin point.



Examples of different alignment options for QR codes



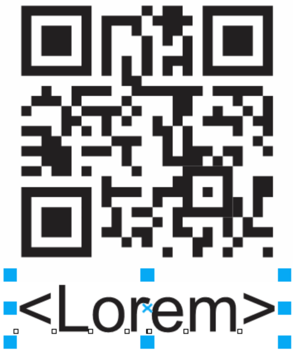
Examples of different alignment options for images

Edit fields

You can change the column data associated with a merge field; however, it's important to note that the field type cannot be changed. For example, if you select an existing SMS QR code field, you can change it to an Email address field or any other QR code type, but you cannot change the QR code field to an image field. Apart from updating the column data for an image field, you have the option to substitute the placeholder image and modify its position and scaling preferences. In the case of QR codes, you can also alter their type, position, and scaling choices.

Identify, find, and replace data fields

You can easily identify merge fields on the drawing page with the help of blue selection handles. Additional information about merge fields can be found on the **Status** bar and in the **Summary** section of the **Properties** docker. In complex files with numerous objects and data fields, the **Find and Replace** docker is highly effective for quickly locating merge fields. For more information about finding and replacing objects, see "Find and replace objects" on page 400.



Blue selection handles identify a data field as a print merge object.

To create a form document

1. Open a drawing.
2. Do one of the following:
   - To import or create a data source file, click **File** ▸ **Print Merge** ▸ **Create/load Print Merge**.

   For information on importing and creating data source files, see "Prepare a data source file" on page 898.

   - To modify existing print merge data, click **File** ▸ **Print Merge** ▸ **Edit Print Merge**.
3. After you finish configuring the data for the merge, click **Continue**.
4. In the **Print Merge** dialog box, perform a task from the following table.

To insert	Do the following
A text field	Enable the Text option. Choose a column name from the Data source columns list box. Click Insert Field. Corel DESIGNER places the merge field in a default position. To reposition the merge field, drag it to a new location on the drawing page.
An image field	Enable the **Image** option. Choose a column name from the **Data source columns** list box. In the **Placeholder image** area, do one of the following: • Click **Browse**. In the **Open** dialog box, choose the folder where the file is stored, click the file name, and click **Open**. • Enter a valid path. In the **Align and scale** area, choose a reference point to use when positioning or scaling the images within the bounding box. Choose one of the following scaling options to specify how to fit the images inside the placeholder container: • **Actual size** — inserts images at their actual size • **Fill proportionally** — resizes images so that they fill the bounding box without being distorted • **Fit proportionally** — resizes images so that their longest dimension fits inside the bounding box • **Stretch to fill** — resizes and distorts images so that they fill the bounding box Click **Insert Field**. Do one of the following:

To insert	Do the following
	• Click the drawing page to maintain the dimensions of the file and position its top-left corner where you click. • Drag on the drawing page to position and resize the file. The import cursor displays the dimensions of the resized file as you drag on the drawing page. **Notes**: • Only bitmap images are supported. • Resizing and scaling a placeholder image that is inserted at its actual size is not supported.
A QR code field	Enable the **QR code** option. In the **Type** area, select a QR code type, and specify the required or optional fields that are relevant for your project. In the **Align and scale** area, choose a reference point to use when positioning or scaling the QR codes within the bounding box. Choose one of the following scaling options to specify how to fit the QR codes inside the placeholder container: • **Actual size** — inserts QR codes at their actual size • **Fit proportionally** — resizes QR codes so that they fill the bounding box without being distorted Click **Insert Field**. Corel DESIGNER places the merge field in a default position. To reposition the merge field, drag it to a new location on the drawing page.

5 Click a blank space in the document to deselect the print merge field you just inserted and repeat step 4 to insert additional fields.

To edit a merge field

1 On the drawing page, right-click a merge field, and click **Update Field**.

2 In the **Print Merge** dialog box, perform a task from the following table.

To edit	Do the following
A text field	Choose a column name from the **Data source columns** list box.
An image field	Modify any relevant settings, such as column name, placeholder image, alignment and scale options.
A QR code field	Modify any relevant settings, such as column name, QR code type, alignment and scale options.

3 Click **Update Field**.

To find and select merge fields

1 Click **Edit** ▶ **Find and Replace**.

2 In the **Find and Replace** docker, choose **Find Objects** from the list box at the top of the docker.

3 Enable the **Properties** option.

4 Click **Add Query**, and then in the **Find Objects** dialog box, enable the **Print Merge Fields** check box under **Object Types**.

5 Enable the **Type** check box in the right pane of the dialog box, and choose one of the following options:

- **Text** — to search for text fields

   - **Image** — to search for image fields
   - **QR code** — to search for QR code fields
6. Click **OK**.
7. In the **Find and Replace** docker, click any of the following buttons:
   - **Find Next** > or **Find Previous** < — to scroll through objects that meet the search criteria
   - **Find All** or **Find All on Page** — to select all objects on the active page that meet the search criteria
   - **Edit Query** — to modify the search criteria

Merge data

Corel DESIGNER provides different output options for merge documents. You can print a merge document or save it to a new document. When you print a merge document, the form document is merged with the data source file during printing. When you save the merged document to a new file, the application merges the form document with the data from the data source file in a new Corel DESIGNER file. You can use this file to preview your final output and make minor adjustments before printing. For major changes, such as the addition or repositioning of merge fields or the addition of new records, you must work in the form document as the data source is not saved in the merged file.

To print a merge document

1. Do one of the following:
   - Click **File** ▶ **Print Merge** ▶ **Print Merged Document**.
   - In the **Print Merge** dialog box, click **Print Merged Document**.
2. Specify any printer settings.

   To preview your job before you print it, click **Print Preview**. For information about previewing print jobs, see "Preview print jobs" on page 889.
3. Click **Print**.

   If you want to print all records and pages, enable the **Current document** option.

To save a merge document to a new file

- Do one of the following:
   - Click **File** ▶ **Print Merge** ▶ **Create Merged Document**.
   - In the **Print Merge** dialog box, click **Create Merged Document**.

To print the merge document, click **File** ▶ **Print**.

Prepare files for print service providers

With Corel DESIGNER, you can prepare a print job for sending to a print service provider.

This section contains the following topics:

- “Prepare for a print service provider” (page 913)
- “Imposition layouts” (page 914)
- “Printers’ marks” (page 917)
- “Maintain OPI links” (page 919)
- “Color separations” (page 919)
- “Color trapping and overprinting” (page 921)
- “In-RIP trapping settings” (page 923)
- “Print to film” (page 926)
- “Prepare banners for printing” (page 926)
- “Work with a print service provider” (page 928)

Prepare for a print service provider

You can print a drawing to a file, which lets the print service provider send the file directly to an output device. If you are unsure about which settings to choose, consult the print service provider.

You can print to PDF while taking full advantage of advanced print settings. Features like imposition tools for arranging layouts, custom print profiles for specific print hardware, and precise management of color separations, halftones, and registration marks are available when generating PDFs for a print service provider, ensuring your output is fully optimized for professional, high-quality print workflows.

For more information about commercial printing, see “Work with a print service provider” on page 928.

To print to a PDF file

1 Click **File** ▸ **Print**.

2 Click the **General** tab.

3 Choose **Corel Print to PDF** from the **Printer** list box.
The **Print to File** check box is automatically enabled.

4 Specify any settings in the **Print** dialog box.

5 Click **Print**.

6. Choose the folder where you want to save the file.
7. Type a filename in the **File name** box.
8. Click **Save**.

To print to a PRN or PS file

1. Click **File** ▸ **Print**.
2. Click the **General** tab.
3. Perform a task from the following table.

To print to	Do the following
A PRN file	Select a printer or driver from the **Printer** list box. **Note**: If no printer is selected, the **Print to file** check box may be disabled.
A PS file	Select a PostScript-capable printer or driver from the **Printer** list box. Common options include Device Independent PostScript File or manufacturer-specific PostScript drivers.

4. In the **Destination** area, enable the **Print to file** check box, if available. For some drivers, this option may already be enabled and unavailable for editing. Choose one of the following from the list box:
   - **Single file** — prints all pages in a document to a single file
   - **Pages to separate files** — prints each page to a separate file
   - **Plates to separate files** — prints each plate to a separate file
5. Click **Print**.
6. Choose one of the following from the **Save as type** list box:
   - **Print file** — saves the file as a PRN file
   - **PostScript file** — saves the file as a PS file
7. Choose the folder where you want to save the file.
8. Type a filename in the **File name** box.
9. Click **Save**.

If you prefer not to prepare PostScript files, print service providers equipped with the application in which you created your work can take the original files (for example, Corel DESIGNER files) and apply the required prepress settings.

Imposition layouts

Working with imposition layouts lets you print more than one page of a document on each sheet of paper. You can choose a preset imposition layout to create documents such as magazines and books to print on a commercial printing press; produce documents that involve cutting or folding, such as mailing labels, business cards, pamphlets, or greeting cards; or print multiple thumbnails of a document on one page. You can also edit a preset imposition layout to create your own layout.

You can select a binding method by choosing from three preset binding methods, or you can customize a binding method. When you choose a preset binding method, all but the first signature are automatically arranged.

You can arrange pages on a signature manually or automatically. When you arrange the pages automatically, you can choose the angle of the image. If you have more than one page across or down, you can specify the size of gutters between pages; for example, you can choose the automatic gutter spacing option, which sizes gutters so that the document's pages fill the entire available space in the layout.

When printing on a desktop printer, you can adjust the margins to accommodate the non-printable area of a page. If the margin is smaller than the non-printable area, the edges of some pages or some printers' marks may be clipped by your printer.

To choose a preset imposition layout

1. Click **File** ▸ **Print**.
2. Click the **Layout** tab.
3. Choose an imposition layout from the **Imposition layout** list box.

The layout you choose does not affect the original document, only the way it is printed.

To edit an imposition layout

1. Click **File** ▸ **Print**.
2. Click the **Layout** tab.
3. Choose an imposition layout from the **Imposition layout** list box.
4. Click **Edit**.
5. Edit any imposition layout settings.
6. Click **File** ▸ **Save imposition layout**.
7. Type a name for the imposition layout in the **Save as** box.

When editing an imposition layout, you should save it with a new name; otherwise the settings for a preset imposition layout will be overwritten.

To select a binding method

1. Click **File** ▸ **Print Preview**.
2. Click the **Imposition layout** tool.
3. Choose **Edit basic settings** from the **What to edit** list box on the property bar.
4. Type values in the **Pages across/down** boxes.
   If you want the page to be double-sided, click the **Single/double sided** button.
5. Choose one of the following binding methods from the **Binding mode** list box:
   - **Perfect binding** — cuts apart individual pages and glues them at the spine
   - **Saddle stitch** — folds pages and inserts them into one another
   - **Collate and cut** — collates and stacks all signatures together
   - **Custom binding** — lets you arrange the pages that are printed in each signature

   If you choose either **Saddle stitch** or **Custom binding**, type a value in the corresponding box.

When you click the **Single/double sided** button for double-sided printing, and you are printing on a non-duplex printing device, a wizard automatically provides instructions on how to insert the paper into the printer, so that you can print on both sides of the page.

To arrange pages

1. Click **File** ▶ **Print Preview**.
2. Click the **Imposition layout** tool .
3. Choose **Edit page placements** from the **What to edit** list box on the property bar.
4. Click one of the following buttons:
   - **Intelligent auto-ordering** — automatically arranges the pages on a signature
   - **Sequential auto-ordering** — arranges the pages from left to right and top to bottom
   - **Cloned auto-ordering** — places the working page in each frame of the printable page

   If you want to arrange the page numbering manually, click on the page and specify the page number in the **Page sequence number** box.
5. Choose an angle from the **Page rotation** list box.

To edit gutters

1. Click **File** ▶ **Print Preview**.
2. Click the **Imposition layout** tool .
3. Choose **Edit Gutters & Finishing** from the **What to edit** list box on the property bar.
4. Click one of the following buttons:
   - **Auto gutter spacing** — sizes gutters so that the document's pages fill the entire available space in the layout
   - **Equal gutters** — lets you set equal horizontal and vertical gutters
5. Click one of the following buttons:
   - **Cut location** — places cut marks between pages
   - **Fold location** — places fold marks between pages

If you click the **Equal gutters** button, you must specify a value in the **Gutter Size** box.

You can edit the gutters only if you've selected an imposition layout with two or more pages across and down.

To adjust margins

1. Click **File** ▶ **Print Preview**.
2. Click the **Imposition layout** tool .
3. Choose **Edit margins** from the **What to edit** list box on the property bar.
4. Click one of the following buttons:
   - **Auto margins** — sets the margins automatically
   - **Equal margins** — lets you make the right margin equal to the left one, and the bottom margin equal to the top one

If you click the **Equal margins** button, you must specify values in the **Top/left margin** boxes.

When preparing a job for a commercial press, the print service provider may request minimum margin sizes, such as for page grippers and printers' marks.

Printers' marks

Printing printers' marks lets you display information on a page about how a document should be printed.The available printers' marks are as follows:

- **Crop/fold marks** — represent the size of the paper and print at the corners of the page. You can print crop/fold marks to use as guides to trim the paper. If you print multiple pages per sheet (for example, two rows by two columns), you can choose to print the crop/fold marks on the outside edge of the page so that all crop/fold marks are removed after the cropping process, or you can choose to add crop marks around each row and column. Crop/fold marks ensure that marks appear on each plate of a separated CMYK file.
- **Bleed limit** — determines how far an image can extend beyond the crop marks. When you use a bleed to extend the print job to the edge of the page, you must set a bleed limit. A bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the print job must extend beyond the edge of the final paper size.
- **Registration marks** — are required to line up film for proofing or printing plates on a color press. They print on each sheet of a color separation.
- **Color calibration bars** — are color scales that print on each sheet of a color separation and ensure accurate color reproduction. To see calibration bars, make sure that the page size of the print job is larger than the page size of the work you are printing.
- **Densitometer scales** — is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images. You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.
- **Page numbers** — helps you collate pages of an image that do not include any page numbers or do not contain page numbers that correspond to the actual number of pages
- **File information** — prints file information, such as, the color profile; halftone settings; name, date, and time the image was created; plate number; and job name

To print crop and fold marks

1. Click **File** ▸ **Print**.
2. Click the **Prepress** tab.
3. In the **Finishing marks** area, enable the **Crop/fold marks** check box.

   If you want to print all crop/fold marks, disable the **Exterior only** check box.

To print crop and fold marks, ensure that the paper on which you print is 0.5 inches larger on all sides than the page size of the image that you are printing.

To set crop and fold marks, see "To edit gutters" on page 916.

To print composite crop and fold marks

1. Click **Tools** ▸ **Options** ▸ **Global**.
2. Click **Printing**.
3. From the **Composite crop marks (PS)** list box, choose **Output on all plates**.

To set a bleed limit

1. Click **File** ▸ **Print**.
2. Click the **Layout** tab.
3. Enable the **Bleed limit** check box.
4. Type a value in the **Bleed limit** box.

Usually, a bleed limit of 0.125 to 0.25 inches is sufficient. Any object extending beyond that uses memory needlessly and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

To print registration marks

1. Click **File** ▸ **Print**.
2. Click the **Prepress** tab.
3. In the **Registration marks** area, enable the **Print registration marks** check box.
4. Choose a registration mark style from the **Style** picker.

To print registration marks, ensure that the paper on which you print is 0.5 inches larger on all sides than the page size of the image that you are printing.

To print color calibration bars and densitometer scales

1. Click **File** ▸ **Print**.
2. Click the **Prepress** tab.
3. In the **Calibration bars** area, enable any of the following check boxes:
   - **Color calibration bar**
   - **Densitometer scales**

   If you want to customize the levels of gray in one of the densitometer scale squares, choose a number from the **Densities** list (lower values represent lighter squares), and type a new density for that square.

To print page numbers

1. Click **File** ▸ **Print**.
2. Click the **Prepress** tab.
3. In the **File information** area, enable the **Print page numbers** check box.

   If you want to position the page number inside the page, enable the **Position within page** check box.

To print file information

1. Click **File** ▸ **Print**.
2. Click the **Prepress** tab.
3. In the **File information** area, enable the **Print file information** check box.
4. Type a job name in the **Print file information** box.

   If you want to position the file information inside the page, enable the **Position within page** check box.

To position printers’ marks

1 Click **File** ▶ **Print Preview**.

2 Click the **Marks placement** tool .

3 Click the **Auto-position marks rectangle** button on the property bar.

4 Type values in the **Marks alignment rectangle** boxes.

You can also change the position of printers’ marks by clicking a printers’ mark icon in the print preview window and dragging the bounding box.

If you want to affix printers’ marks to the object’s bounding box instead of to the page bounding box, click **File** ▶ **Print**, click the **Prepress** tab, and enable the **Marks to objects** check box.

Maintain OPI links

Open Prepress Interface (OPI) lets you use low-resolution images as placeholders for the high-resolution images that appear in your final work. When a print service provider receives your file, the OPI server substitutes the high-resolution images for the low-resolution placeholders.

To maintain OPI links

1 Click **File** ▶ **Print**.

2 Click the **PostScript** tab.

3 Enable the **Maintain OPI links** check box.

The **Maintain OPI links** option is available for PostScript devices only.

You can reduce your work time by using OPI and print management server solutions, such as Creo Color Central. Low-resolution samples are automatically created from the high-resolution originals and are placed in Corel DESIGNER. These files contain their own OPI comments, which the Creo Color Central server recognizes when it receives the job and then substitutes the high-resolution version of the file for the low-resolution version.

Low-resolution images must be flagged as OPI images (this must be done using third-party software) before you can import them into a document.

Color separations

When you send color work to a print service provider or printing shop, either you or the print service provider must create color separations. Color separations are necessary because a typical printing press applies only one color of ink at a time to a sheet of paper. You can specify the color separations to print, including the order in which they print.

Printing presses produce color using either process color or spot color, or both. You can convert the spot colors to process colors at printing time. For more information on spot and process colors, see “Choose colors” on page 470.

When setting halftone screens to print color separations, we recommend that you use the default settings; otherwise, screens can be improperly set and result in undesirable moiré patterns and poor color reproduction. However, if you are using an imagesetter, the screen technology should be set to match the type of imagesetter the print service provider uses. Before customizing a halftone screen, consult the print service provider to determine the correct setting.

If you have overprinted areas, you can choose how you want those areas to print. For more information about overprinting, see "Color trapping and overprinting" on page 921.

To print color separations

1. Click **File** ▸ **Print**.
2. Click the **Color** tab.
3. Enable the **Separations** option.

   If you want to print specific color separations, click the **Separations** tab, and enable the corresponding check box in the list of color separations.

You can change the order in which color separations print, by clicking **Advanced** in the **Options** area. In the separations list at the bottom of the dialog box, click in the **Order** column next to the color separation that you want to change. Chose a new order value from the list box.

If you want to print separations using a color profile that is different from the document color profile, you can click the **Color** tab and choose a color profile from the **Color profile** list box.

To convert spot colors to process colors

1. Click **File** ▸ **Print**.
2. Click the **Color** tab.
3. Enable the **Separations** option.
4. Enable the **Convert spot colors to** check box.

Changing the spot colors to process colors does not affect the original Corel DESIGNER file; it affects the way colors are sent to the printer.

To customize a halftone screen

1. Click **File** ▸ **Print**.
2. Click the **Color** tab.
3. Enable the **Separations** option.
4. Click the **Separations** tab.
5. In the **Options** area, click **Advanced**.
6. Change any of the following settings:
   - **Screening technology**
   - **Resolution**
   - **Basic screen**
   - **Halftone type**

You can set the screen frequency, screen angle, and overprint options for spot colors as well as process colors. For example, if you have a fountain fill made up of two spot colors, you can set one to print at 45 degrees and the other at 90 degrees.

Color trapping and overprinting

When colors are trapped, they are intentionally overlapped so that misalignments of print separations are not noticeable. In manual trapping, one color must overprint the other. Overprinting is achieved by printing one color over another. Overprint trapping works best when the top color is much darker than the underlying color; otherwise, an undesirable third color may result (for example, cyan over yellow results in a green object). In some cases, you might actually want to create a third color; for example, you can overprint two spot colors to create a third color.

How overprinted colors mix depends on the type of colors and ink you are mixing and the types of objects you are overprinting. For example, an object that uses a CMYK color overprints differently from an object that uses a spot color. Bitmaps also overprint differently from vector objects. You can preview a simulation of how overprinted colors will mix by enabling the **Enhanced** viewing mode and the **Simulate overprints** viewing mode. For more information about choosing a viewing mode, see "Viewing modes" on page 108. Some variation between the preview and the printed version may occur, depending on the printer you use.

When you are ready to print, you can choose to preserve overprint settings if you want to trap objects in a document, or if you want to mix the overlapping colors for effect. You can also choose to knock out the overprinted areas so that only the top color is visible. If you want to print a proof version of the file, you can simulate overprints. Simulating overprints rasterizes the file, and it prints using process colors only.

You can set a group of objects to overprint. You can allow text to overprint overlying objects. You can also overprint bitmaps; or each vector object's fill, or outline, or both. In addition, you can overprint specific color separations and specify in which order they will print, as well as whether you want to overprint graphics, or text, or both.

The two methods for automatic color trapping include always overprinting black and auto-spreading. Overprinting black creates a color trap by causing any object that contains 95% black or more to overprint any underlying objects. This option is useful for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content. You can adjust the threshold, if the print service provider recommends a black threshold value other than 95%.

Auto-spreading creates color trapping by assigning an outline to an object that is the same color as the object's fill and having it overprint underlying objects. Auto-spreading is created for all objects in the file that meet three conditions: they do not already have an outline, are filled with a uniform fill, and have not already been designated to overprint.

For advanced trapping options, see "In-RIP trapping settings" on page 923.

To preserve or ignore overprints when printing

1. Click **File** ▸ **Print**.
2. Click the **Color** tab.
3. Choose one of the following options:
    - **Composite**
    - **Separations**
4. Click one of the following tabs:
    - **Separations**
    - **Composite**
5. From the **Document overprints** list box, choose one of the following options:
    - **Ignore** — does not overprint areas; color on top prints and underlying colors are knocked out
    - **Preserve** — preserves overprinted areas

To print a simulated overprint

1. Click **File** ▸ **Print**.
2. Click the **Color** tab.
3. Enable the **Composite** option.
4. Click the **Composite** tab.

5 From the **Document overprints** list box, choose **Simulate**.
The **Simulate** option rasterizes the file; the file is printed with process colors.

To overprint selected objects

1 Select an object.

2 Click **Object**, and choose any of the following:
- **Overprint outline**
- **Overprint fill**
- **Overprint bitmap**

You can also set an object to overprint by right-clicking the object and choosing an overprint option from the context menu.

To overprint selected color separations

1 Click **File** ▶ **Print**.

2 Click the **Color** tab.

3 Enable the **Separations** option.

4 Click the **Separations** tab.

5 In the **Options** area, click **Advanced**.

6 Choose a color separation from the **Screening technology** list box.

7 In the **Overprint** column, click one or both of the following icons:
- **Overprint graphics**
- **Overprint text** A

The icons appear darker when the separation is set to overprint.

You can change the order in which color separations print by selecting a color separation and choosing an order from the **Order** list box.

To trap by always overprinting black

1 Click **File** ▶ **Print**.

2 Click the **Color** tab.

3 Choose one of the following options:
- **Composite**
- **Separations**

4 Click one of the following tabs:
- **Separations**
- **Composite**

5 In the **Options** area, enable the **Always overprint black** check box.

To set the overprint black threshold

1. Click **Tools** ▶ **Options** ▶ **Global**.
2. Click the **Print Style** tab.
3. Choose a number from the **Overprint black threshold (PS)** list box.

   The number you choose represents the percentage of black above which black objects overprint.

To trap by auto-spreading

1. Click **File** ▶ **Print**.
2. Click the **Color** tab.
3. Choose one of the following options:
   - **Composite**
   - **Separations**
4. Click one of the following tabs:
   - **Separations**
   - **Composite**
5. Choose one of the following options from **Automatic trapping** list box:
   - **Auto-spreading** option, and type a value in the **Maximum** box.
   - **Fixed width** option, and type a value in the **Width** box.
6. Type a value in the **Text above** box.

The value that you type in the **Text above** box represents the minimum size to which auto-spreading is applied. If you set this value too low, small text may be rendered illegible when auto-spreading is applied.

The amount of spread assigned to an object depends on the maximum trap value specified in the **Maximum** box and the object's color. The lighter the color, the greater the percentage of the maximum trap value. The darker the color, the smaller the percentage of the maximum trap value.

In-RIP trapping settings

In-RIP trapping allows you to specify advanced trapping settings. Before selecting In-RIP trapping, ensure that your PostScript 3 printer supports In-RIP trapping options.

You can select a trap width — the amount that one color spreads into another. You can also specify image trap placement, which determines where the trap occurs. You can, for example, specify whether the trap is a choke or a spread, depending upon the neutral densities of adjacent colors. Neutral density indicates the lightness or darkness of a color and helps determine how adjacent colors spread into one another.

You can specify a threshold at which a trap is created by specifying a step trap limit. If trap colors are of similar neutral densities, the trap placement adjusts accordingly. The step trap limit specifies a threshold at which a trap adjusts.

Before trapping, you can set the inks; for example, you can set an ink to opaque, as in the case of a metallic ink, so that nothing shows through it. To reduce the visibility of a trap, you can decrease the amount of ink color in a trap. This is especially helpful in the case of pastel colors, contrasting colors, and colors with similar neutral densities.

To select a trap width

1. Click **File** ▶ **Print**.
2. Click the **Color** tab.

3 Enable the **Composite** option.
4 Click the **PostScript** tab.
5 Choose **PostScript 3** from the **Compatibility** list box.
6 Click the **Composite** tab.
7 Enable the **PostScript level 3 In-RIP trapping** check box.
8 Click **Settings**.
9 Type a value in the **Trap width** box.

If you are trapping to black, type a value in the **Black trap width** box.

To select In-RIP trapping options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab of the **Print** dialog box.

To specify image trap placement

1 Click **File** ▸ **Print**.
2 Click the **Color** tab.
3 Enable the **Composite** option.
4 Click the **PostScript** tab.
5 Choose **PostScript 3** from the **Compatibility** list box.
6 Click the **Composite** tab.
7 Enable the **PostScript Level 3 In-RIP trapping** check box.
8 Click **Settings**.
9 From the **Image trap placement** list box, choose one of the following placements:

- **Neutral density** — used to determine the lighter object and thus the direction and placement of the trap
- **Choke** — used to trap a dark foreground object to a light background image
- **Spread** — used to trap a light foreground object to a dark background image
- **Centerline** — used when adjacent images and objects have similar neutral densities or when image density changes along an object's edge

If you want to trap an object to an image, enable the **Trap objects to images** check box.

To specify a threshold

1 Click **File** ▸ **Print**.
2 Click the **Color** tab.
3 Enable the **Composite** option.
4 Click the **PostScript** tab.
5 Choose **PostScript 3** from the **Compatibility** list box.
6 Click the **Composite** tab.
7 Enable the **PostScript 3 In-RIP trapping** check box.
8 Click the **Settings** button.
9 Type a value in one or more of the following boxes:

- **Step limit** — specifies a threshold between color variations. The lower the threshold value, the more likely it is that a trap will be created.
- **Black limit** — specifies the threshold at which process black is considered pure black

- **Black density limit** — specifies a neutral density value for the black ink
- **Sliding trap limit** — specifies the difference between the neutral densities of adjacent colors at which a trap adjusts (slides) from the darker side of a color edge toward the centerline. The lower the sliding trap limit, the more gradual the transition.

To choose In-RIP trapping options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab in the **Print** dialog box.

To set inks for trapping

1. Click **File** ▶ **Print**.
2. Click the **Color** tab.
3. Enable the **Composite** option.
4. Click the **PostScript** tab.
5. Choose **PostScript 3** from the **Compatibility** list box.
6. Click the **Composite** tab.
7. Enable the **PostScript Level 3 In-RIP trapping** check box.
8. Click the **Settings** button.
9. In the **Type** column, select one of the following for each color separation:
   - **Transparent** — the selected ink doesn't get trapped, but anything beneath it does
   - **Neutral density** — the neutral density of the selected ink determines how it is treated
   - **Opaque** — the selected ink is treated as opaque
   - **Opaque ignore** — the selected ink doesn't get trapped nor does anything beneath it

To choose In-RIP trapping options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab in the **Print** dialog box.

To select a trap color reduction

1. Click **File** ▶ **Print**.
2. Click the **Color** tab.
3. Enable the **Composite** option.
4. Click the **PostScript** tab.
5. Choose **PostScript 3** from the **Compatibility** list box.
6. Click the **Composite** tab.
7. Enable the **PostScript 3 In-RIP trapping** check box.
8. Click the **Settings** button.
9. Type a value in the **Trap color reduction** box.

A reduction value of 100% indicates no reduction, while a lower value reduces the neutral density.

Print to film

You can set up a print job to produce negative images. An imagesetter produces images on film that may need to be produced as negatives depending on which printing device you are using. Consult your print service provider to determine whether you can produce images on film.

You can specify to print with the emulsion down. Printing with the emulsion down produces a backward image on desktop printers.

To print a negative

1 Click **File** ▶ **Print**.
2 Click the **Prepress** tab.
3 In the **Paper/film settings** area, enable the **Invert** check box.

Do not choose negative film if you are printing to a desktop printer.

To specify film with the emulsion down

1 Click **File** ▶ **Print**.
2 Click the **Prepress** tab.
3 In the **Paper/film settings** area, enable the **Mirror** check box.

Prepare banners for printing

You can add borders and grommet markers to prepare banners for printing. Grommets are rings or edge strips inserted into holes through thin material such as textile fabric or composite of carbon fiber. Strings or ropes can be inserted through the grommets to stretch a banner properly.

You can create a banner from the active page or from selected objects on the page.

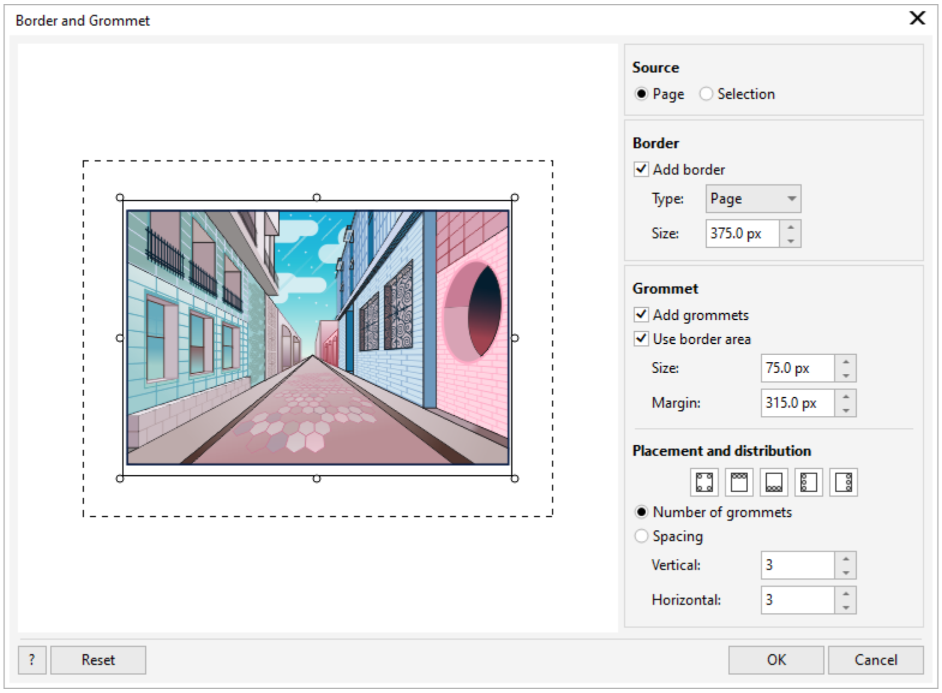
Borders can be used in two ways. You can add a border to a design that has important graphic or text elements around the edges to prevent cutoffs in the final banner. Alternatively, you can add a border that can be folded before placing the grommets to make the banner edges sturdier.

Corel DESIGNER lets you add borders that have the page background color or a solid color of your choice. You can also stretch or mirror the document edges to add a border. You can specify the border size, which is the height of the area added to the top and bottom of the document and the width of the area placed to the right and left of the document.

You can specify the size and number of the grommet markers, and you can place them within the boundaries of the original page or in the border areas. In addition, you can specify the margin — the distance from the grommet edge to the page edge. Grommet markers can be placed in the corners or along the top, bottom, left and right edges of the design. With this placement method, you can specify the number of grommet markers to be added vertically and horizontally. You can also add grommet markers by specifying the approximate space between them.

Corel DESIGNER saves your changes to a new document, which can be sent for printing, leaving the original document unchanged.

Borders and grommet markers cannot be brought into Focus mode. For more information about Focus mode, see “Edit objects in Focus mode” on page 370.



Source

● Page ○ Selection

Border

☑ Add border

Type: Page

Size: 375.0 px

Grommet

☑ Add grommets

☑ Use border area

Size: 75.0 px

Margin: 315.0 px

Placement and distribution

● Number of grommets

○ Spacing

Vertical: 3

Horizontal: 3

The Border and Grommet dialog box.

To prepare a banner design for printing

1 Click **Layout** ▸ **Border and Grommet**.

2 Perform a task from the following table.

To	Do the following
Add borders and grommet markers to a document based on the active page	In the **Source** area, enable the **Page** option.
Add borders and grommet markers to a document that includes only the selected object	In the **Source** area, enable the **Selection** option. This option is unavailable if there are no selected objects on the page.
Add a border	In the **Border** area, enable the **Add border** check box.
Choose a border type	In the **Border** area, choose an option from the **Type** list box: • **Page** — uses the page background color • **Color** — lets you select a solid color • **Stretch** — stretches the document edges to create a border • **Mirror** — mirrors the document edges to create a border
Set the border size	In the **Border** area, type a value in the **Size** box.
Add grommets	Enable the **Add grommets** check box.

To	Do the following
	If you want Corel DESIGNER to take into account the border area when placing grommet markers, enable the **Use border area** check box. Disabling this option places grommet markers within the boundaries of the original page.
Set the grommet size	In the **Grommet** area, type a value in the **Size** box.
Set the distance from the grommet markers' edge to the closest page edge	In the **Grommet** area, type a value in the **Margin** box.
Specify the number and placement of grommet markers	In the **Placement and Distribution** area, enable the **Number of grommets** option, and type values in the **Vertical** and **Horizontal** boxes. Click any of the following buttons: • **Corners** — places the grommet markers in the page corners • **Top** — places the grommet markers along the top of the page • **Bottom** — places the grommet markers along the bottom of the page • **Left** — places the grommet markers along the left edge of the page • **Right** — places the grommet markers along the right edge of the page
Add grommet markers by specifying the space between them	In the **Placement and Distribution** area, enable the **Spacing** option, and type values in the **Vertical** and **Horizontal** boxes.
Start from scratch	Click **Reset**.

Work with a print service provider

When you send a file to a print service provider, the provider takes your file and converts it directly to film or to plates.

When you prepare a print job for printing, you can send camera-ready paper output or the work on disk. If you send the work on disk, the print service provider needs either a PostScript file or a native file from the application that you use. If you are creating a file to send to an imagesetter or a plate-setter, speak with the print service provider about the best file format and printing device settings to use. Always provide a final printout of the work to the print service provider, even if it is only a black-and-white representation. This helps the print service provider to identify and assess any potential problems.

Before printing a drawing, you must choose and properly configure the appropriate printing device driver. Consult the printing device manufacturer instructions, or the print service provider or printing shop that you use to print the work, to find out the best way to set up the printing device driver.

File formats

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Corel DESIGNER™ 2026

Import and export files and assets

Your application provides filters that convert files from one format to another when you import or export files and assets.

This section contains the following topics:

- "Import files" (page 931)
- "Export files" (page 935)
- "Export objects and pages" (page 937)
- "Create interactive SVG graphics for online spare parts pages" (page 939)

Import files

You can import files created in other applications. For example, you can import an Adobe Portable Document Format (PDF), JPEG, or Adobe Illustrator (AI) file. You can import a file and place it in the active application window as an object. You can also resize and center a file as you import it. The imported file becomes part of the active file. While importing a bitmap, you can resample it to reduce the file size, or crop it to eliminate unused areas of the image. You can also crop a bitmap to select only the exact area and size of the image that you want to import.

The **Sources** docker lets you add linked files that were saved to a bitmap format such as JPEG or PNG. You can also import linked Corel DESIGNER (DES), CorelDRAW (CDR), Comma-separated Values (CSV) as well as Excel Workbook (XLS or XLSX) files. Importing linked CSV, XLS, and XLSX files is useful for adding tables to help you create spare parts pages. You can open the source of a linked file for editing, and you can sync the linked content with the latest version of the source file. You can break the link between the imported file and its source at any time so that you can edit the files independently of each other.

When you import a file from an earlier version of Corel DESIGNER that contains text in a language different from the language of your operating system, you can use code page settings to ensure that object names, keywords, and notes saved with the file are displayed correctly.

To import a file into an active drawing

1. Click **File** ▸ **Import**.
2. Choose the folder where the file is stored.

   If necessary, you can search for a file by using the search box. You can search for such things as file name, title, subject, author, keyword, comment, bitmap name, object name, and so on.
3. Choose a file format from the list box next to the **File name** box.

   If you don't know the file's format, choose **All file formats**.

4 Click the file name.

If the file contains text in a language different from that of your operating system, choose the corresponding option from the **Select code page** list box to ensure that object names, keywords, and notes are correctly displayed.

These options are not available for all file formats.

5 Click **Import**, and do one of the following:

- Click the drawing page to maintain the dimensions of the file and position its top-left corner where you click.
- Drag on the drawing page to resize the file. The import cursor displays the dimensions of the resized file as you drag on the drawing page.
- Press **Enter** to center the file on the drawing page.
- Press the **Spacebar** to place the file in the same position as it was in the original file (CDR and AI files only).

Active snapping options are applied to the imported file.

You can also

Link to a bitmap externally instead of embedding it	Click the arrow on the **Import** button, and then click **Import as externally linked image**. If you want to display a list of the linked images, click **Window ▶ Sources**.
Link to a high-resolution file for Open Prepress Interface (OPI) output	Click the arrow on the **Import** button, and then click **Import as high-resolution file for output using OPI**. This procedure inserts a low-resolution version of a TIFF or Scitex® Continuous Tone (CT) file into a document. The low-resolution version is linked to the high-resolution image, which resides on an Open Prepress Interface (OPI) server.
Merge layers in an imported bitmap	Enable the **Combine multi-layer bitmap** check box.
Save the embedded International Color Consortium (ICC) profile	Enable the **Extract embedded ICC profile** check box to save the ICC profile to the color folder where the application is installed. This option is not available for all file formats.
Check for watermark or copyright information	Enable the **Check for watermark** check box. This option is not available for all file formats.
Use the default settings for the filter instead of opening the dialog box	Enable the **Do not show filter dialog** check box. This option is not available for all file formats.
Preserve layers and pages in an imported file	Enable the **Maintain layers and pages** check box. If you disable the check box, all layers are combined into a single layer. This option is not available for all file formats.
Select the pages to import when importing multi-page TIFF documents	In the **Import TIFF** dialog box, enable an option in the **Select the page(s) to import** area.

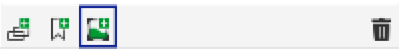
You can also	
	This option is available only for the TIFF file format.
Open only part of an image	In the **Load partial file** dialog box, type the range of frames to open in the **Load frames** box.

Not all importing options are available for all file formats.

You can import multiple files. Hold down **Shift** and click to select consecutive files in a list. Hold down **Ctrl** and click to select non-consecutive files.

To import an externally linked file

1. Click **Window** ▸ **Sources**.
2. Click the **Add linked file** button at the bottom of the **Sources** docker.



3. Browse to the drive and folder where the file is stored.
4. Click **Import**.
5. Click in the workspace to place the file.

Bitmaps are imported as objects; other files are usually imported as groups of objects.

To work with externally linked files

1. Click **Window** ▸ **Sources**.
2. In the **Sources** docker, click a linked file.
3. Perform a task from the following table.

To	Do the following
Open the source of a linked file	Click the **Open source file** button.
Sync a linked file with the latest version of its source	Click the **Sync linked file** button. **Note:** If you already modified the linked file in the document, your changes will be lost. To keep the changes in the linked file, you must make the same changes in the source before syncing the file.
Break the link to the source file	Click the **Break link** button.

To resample a bitmap while importing

1. Click **File** ▸ **Import**.
2. Choose the folder where the image is stored.

   If necessary, you can search for an image by using the search box. You can search for such things as file name, title, subject, author, keyword, comment, bitmap name, object name, and so on.
3. Choose a file format from the **Files of type** list box.
4. Click the file name.
5. Click the arrow next to the **Import** button, and then click **Resample and load**.
6. In the **Resample image** dialog box, type values in any of the following boxes:
   - **Width** — specifies the width of the graphic in a chosen unit of measure or as a percentage of its original width
   - **Height** — specifies the height of the graphic in a chosen unit of measure or as a percentage of its original height
7. In the **Resolution** area, type values in the following boxes:
   - **Horizontal** — lets you specify the horizontal resolution of the graphic in pixels or dots per inch (dpi)
   - **Vertical** — lets you specify the vertical resolution of the graphic in pixels or dots per inch (dpi)
8. Click the drawing page.

You can also

Maintain the width-to-height ratio of the image	Enable the **Maintain aspect ratio** check box.
Change the unit of measure	Choose a unit type from the **Units** list box.
Maintain equal horizontal and vertical resolution values automatically	Enable the **Identical values** check box.

If a dialog box for the import format opens, specify the options you want. For detailed information about file formats, see "Supported file formats" on page 963.

Not all importing options are available for all file formats.

To crop a bitmap while importing

1. Click **File** ▸ **Import**.
2. Choose the folder where the image is stored.

   If necessary, you can search for an image by using the search box. You can search for such things as file name, title, subject, author, keyword, comment, bitmap name, object name, and so on.
3. Choose a file format from the **Files of type** list box.
4. Click the file name.
5. Click the arrow next to the **Import** button, and click **Crop and load**.
6. In the **Crop image** dialog box, type values in any of the following boxes:
   - **Top** — specifies the area to remove from the top of the graphic
   - **Left** — specifies the area to remove from the left edge of the graphic
   - **Width** — specifies the width of the graphic that you want to keep
   - **Height** — specifies the height of the graphic that you want to keep
7. Click the drawing page.

You can also resize a graphic by dragging the selection handles in the preview window.

You can change the unit of measure by choosing a unit type from the **Units** list box in the **Crop image** dialog box.

Export files

You can use the **File** ▶ **Export** command to export files to a variety of bitmap and vector file formats that can be used in other applications. For example, you can export a file to the Adobe Illustrator (AI) or JPG format. You can also export a file so that it is optimized for use with a suite of office productivity applications, such as Microsoft Office or Corel WordPerfect Office.

The **Export** docker lets you simultaneously export assets in your document to multiple files. You can export one or more objects and pages, or a group of objects to a variety of file formats. For more information, see "Export objects and pages" on page 937.

When you are exporting a file, the original file is left open in the drawing window in its existing format.

You can use the **File** ▶ **Save as** command to save files to various vector formats. After you save a file to a different format, the saved file is displayed immediately in the drawing window. It is recommended that you first save the file as a Corel DESIGNER file because some file formats do not support all of the features found in a Corel DESIGNER file.

When you export a file to the PNG, JPEG, GIF, WEBP, and PDF formats, you can crop your artwork to the boundaries of the drawing page to remove unwanted objects and reduce file size. Any parts of an object that fall outside the page will appear cropped in the exported file.

To export a file

1. Click **File** ▶ **Export**.
2. Choose the folder where you want to save the file.
3. Choose a file format from the **Save as type** list box.
4. Type a file name in the **File name** list box.
5. Enable any of the following check boxes:
   - **Export this page only** — exports only the current page in a multipage file
   - **Export pages to separate files** — exports each page in a multipage file to a separate file
   - **Selected only** — saves only the objects selected in the active drawing
   - **Do not show filter dialog** — suppresses dialog boxes that offer more advanced exporting options
   - **Crop to page on export** — crops your artwork to the boundaries of the drawing page

   These options are not available for all file formats.
6. Click **Export**.

   If a dialog box for the export format opens, specify the options you want. For detailed information about file formats, see "Supported file formats" on page 963.

You can also

Compress a file on export	Choose a compression type from the **Compression type** list box.
Specify information about a file	Type any comments you want in the **Notes** box.

Not all of the options or compression types in the **Export** dialog box are available for all file formats.

Objects on a hidden layer are displayed in the exported file unless the printing and exporting function for the hidden layer is disabled.

For information about the options available when you export to a bitmap file format, see "To convert a vector graphic to a bitmap when exporting" on page 830.

If you are using an expired trial version, you will not be able to export files.

You can specify which layers will appear in the exported file. For more information, see "To enable or disable printing and exporting of a layer" on page 442.

To export a file to Microsoft Office or WordPerfect Office

1. Click **File** ▸ **Export For** ▸ **Office**.
2. From the top list box, choose the office productivity suite to which the file will be exported:
   - **Microsoft Office** — lets you set options to meet the output requirements of Microsoft Office applications
   - **WordPerfect Office** — optimizes the image for Corel WordPerfect Office by converting it to a WordPerfect Graphics file (WPG)
3. If you chose **Microsoft Office**, choose the option that best suits how you intend to use the file from the middle list box:
   - **Compatibility** — lets you save the drawing as a Portable Network Graphic (PNG) bitmap. This preserves the appearance of the drawing when you import it into an office application.
   - **Editing** — lets you save the drawing in the Extended Metafile Format (EMF). This retains most of the editable elements in vector drawings.
4. If you chose **Microsoft Office** and **Compatibility**, choose an optimization option from the **Optimized for** list box:
   - **Presentation** — lets you optimize the file for outputs such as slide shows or online documents (96 dpi)
   - **Desktop printing** — lets you maintain good image quality for desktop printing (150 dpi)
   - **Commercial printing** — lets you optimize the file for high-quality printing (300 dpi)

   An estimated file size appears in the lower-left corner of the dialog box.
5. Click **OK**.
6. Locate the folder in which you want to save the file.
7. Type a file name in the **File name** list box.
8. Click **Save**.

You can also

Zoom in and out in the preview window	Using the **Zoom in** or **Zoom out** tool, click in the preview window.
Pan to view another area of the drawing	Using the **Pan** tool, drag in the preview window until the area that you want to see becomes visible.

The optimization options are available only if you choose the **Microsoft Office** and **Compatibility** options.

Layers in a drawing are flattened when exported to Microsoft Office or Corel WordPerfect Office.

To save a file to a different format

1. Click **File** ▸ **Save As**.
2. Choose the folder where you want to save the file.
3. Choose a file format from the **Save as type** list box.
4. Type a file name in the **File name** list box.
5. Enable any of the following check boxes:
   - **Selected only** — saves only the objects selected in the active drawing
   - **Save with embedded VBA project** — lets you save, with the file, macros you have created in the VBA editor

   These options are not available for all file formats.
6. Click **Save**.

You can also

Specify information about a file	Type any comments you want in the **Add comments** box.
Add keywords	Type any keywords you want in the **Add a tag** box.

Not all of the options or the compression types in the **Save drawing** dialog box are available for all file formats.

Export objects and pages

Corel DESIGNER lets you manage and export assets using the **Export** docker. You can export one or more objects and pages, or a group of objects to the PDF, JPEG, PNG, SVG, EPS, TIFF, GIF, BMP, CGM, PSD, WEBP, CDR, AI, DWG, and DXF formats.

To export an object, you must select it in the document and add it to the **Export** docker. You can add the active page to the export list You can also select multiple objects or pages and add them to the export list with a single click; each asset will appear as a separate entry in the list. For more information about selecting objects, see “Select objects” on page 367. For information on selecting pages, see “Select and activate pages” on page 795.

You can remove a selected item from the export list, and you can select all items in the list and remove them at once.

By default, when you add an asset for export, the filename that appears in the export list is the same as the name of the object in the **Objects** docker (**Window** ▸ **Objects**). To change the filename of an export item, you can rename it in the **Export** docker. You can also add a suffix to the filename to make it more meaningful and descriptive. For example, if you are exporting the same design asset to different sizes, you can add a suffix to indicate the size.

You can export an asset multiple times with different settings. Corel DESIGNER also lets you reuse export settings. For example, to export the pages needed for an interactive parts catalog to SVG using the same settings, add the first page to the **Export** docker and set it to be exported to SVG that uses object data for interactive effects. You can then select the other pages and add them to the export list by using the same SVG settings.

In the **Export** docker, pages are listed first and are arranged in the order in which they appear in the document regardless of the sequence in which you add them for export. All objects are listed next in the order in which they appear in the **Objects** docker. For example, in a multipage document, objects on page 1 will be listed before objects on page 5.

To manage export assets

- Perform a task from the following table.

To	Do the following
Add an object to the export list	Select an object in the document window, and click **File** ▶ **Export docker** ▶ **Add selection**.
Add the active page to the export list	Click **File** ▶ **Export docker** ▶ **Add current page**.
Add multiple assets to the export list	Select multiple assets in the document window, and click **File** ▶ **Export docker** ▶ **Add selection**. Each asset is added as a separate item to the export list.
Add all pages to the export list	Click **File** ▶ **Export docker** ▶ **Add all pages**. You can separate the pages into unique export list items by clicking the **Options** button ••• beside the entry and clicking **Separate pages**.
Add specific pages to the export list	Click **File** ▶ **Export docker** ▶ **Add all pages**. Click the **Options** button ••• beside the entry, and enter specific pages, page ranges or both, separated by commas in the **Pages** box.
Remove an item from the export list	Click the **Delete** button 🗑 beside the item you want to remove from the list.
Remove all items from the export list	Click the **Select all** button ☑, and then click the **Delete** button 🗑 at the bottom of the **Export** docker.
Duplicate an item in the export list	Click the **Options** button ••• beside the item you want to duplicate, and click **Duplicate**.
Add an asset by reusing the settings of an item in the export list	In the document, select an asset. In the **Export** docker, click the **Options** button ••• beside the entry whose settings you want to copy, and click **Add asset with these settings**.
Rename an asset	Click the name label, and enter a new name.

You can also open the **Export** docker by clicking **Window** ▶ **Export**.

You can also add items to the export list by clicking the **Add** button ⊞ at the bottom of the **Export** docker, and choosing an option.

To export an asset

1. Add an asset to the export list of the **Export** docker.
2. Choose a file format from the **File format** list box.
   If you want to make the filename more descriptive and meaningful, enter a suffix.
3. Click the **Destination folder** button, and browse to the drive and folder where you want to save the file.
4. Click the **Options** button ..., and click **Export Item**.

You can also

Export multiple items	In the **Export** docker, enable the **Select Item** check boxes beside the items that you want to export. Click **Export**. **Tip:** To export all items in the list, click the **Select all** button, and then click **Export**.
Modify export settings	In the **Export** docker, click the **Settings** button, and specify the options you want.

Outline width and position impact object dimensions during export to bitmap formats. If the outline is centered on, or is outside of, the object's edge, the exported object will have larger dimensions than those displayed in the **Object size** boxes on the property bar when the object is selected. To keep the exported object the same size as the one in your drawing, choose the **Inside outline** option in the **Position** area of the **Properties** docker. For more information, see "To specify line and outline settings" on page 207. Objects not aligned to an even number of pixels or text extending beyond its bounding box will also increase the dimensions on export to ensure all selected pixels in a document are exported.

The **Export** button is grayed out when there are no items selected.

To export linked groups, such as contours, blends, extrusions, shadows, and objects created with the **Artistic media** tool, first group the objects in the linked group, and then add the group to the **Export** docker. For example, if you want to export an object with an inner shadow, create a group from the object and the shadow, and then add the group to the **Export** docker.

You can also duplicate a page and export it to a new document. For more information, see "To duplicate and export a page to a new document" on page 794.

To choose the default file format for new items

- From the **Default file format** list box at the bottom of the **Export** docker, choose a default file format.

Create interactive SVG graphics for online spare parts pages

A spare parts page contains a technical illustration with callouts and a table that lists the available parts and relevant part information. The steps to create interactive SVG files for online spare parts pages in Corel DESIGNER are outlined below, and detailed in the procedure that follows.

First, create a new document, and import the file that contains the illustration as a linked file. For more information about linked files, see "To import an externally linked file" on page 933.

Then, import the Excel Workbook (XLS or XLSX) or Comma-separated Values (CSV) file that contains information about the spare parts. Format the table text and header rows as needed. For more information, see "Format tables and cells" on page 819.

You can sync the linked illustration or table with their sources at any time; however, any changes that you have made to the linked objects in the current project will be lost. You can also break the link between the linked and source files and edit them independently of each other.

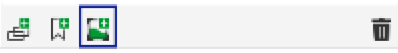
Next, assign data to the callouts in the illustration, the objects identified by the callouts as well as the rows in the table. When you assign the same interactive-id and mouseover effect to a callout, an object and a table row, they all change when you point to one of them in the exported file. For more information, see "Apply InteractiveSVG data to objects" on page 456.

Finally, export the Corel DESIGNER document to SVG.

To create an interactive SVG graphic for an online spare parts page

1 Create a new document.

2 In the **Sources** docker (**Window** ▸ **Sources**), click the **Add linked file** button, browse to the file that contains the illustration, and import it.



3 In the **Sources** docker (**Window** ▸ **Sources**), click the **Add linked file** button, browse to the Excel Workbook (XLS or XLSX) or Comma-separated Values (CSV) file that contains information about the spare parts, and import it.

4 (optional) Format the table text and header rows as needed.

5 In the **Object Data** docker (**Window** ▸ **Object Data**), choose **Interactive SVG** from the list box, and assign data to the callouts, objects, and table rows.

We recommend that you add the InteractiveSVG object data to the source file of the illustration so that the object data is not overwritten when you sync the linked file with the source. Make sure to use the same interactive-id for the callout, object, and table row that you want to change simultaneously in the exported file. You can open the source file for editing by clicking the **Open source file** button in the **Sources** docker.

6 Click **File** ▸ **Export**, and choose **SVG - Scalable Vector Graphics** from the **File format** list box.

7 In the **SVG Export** dialog box, enable the **Use Object Data** check box in the **Interactive Effects** field.

To export multiple pages to interactive SVG files, use the **Export** docker to export all pages at once by using the same settings. For more information, see "Export objects and pages" on page 937.

Work with 3D models

CorelDRAW Technical Suite includes software that lets you add three-dimensional (3D) models to your technical illustrations. By using XVL Studio Corel Edition, a 3D-authoring application produced by Lattice Technology, you can view 3D models and import them as 2D vector graphics when you work with Corel DESIGNER.

This section contains the following topics:

- "Install XVL Studio Corel Edition" (page 941)
- "Import 3D models" (page 942)
- "Insert and adjust 3D models" (page 943)

Install XVL Studio Corel Edition

To work with 3D models, you must install XVL Studio Corel Edition, the 3D-authoring application that is included with CorelDRAW Technical Suite.

You can install XVL Studio Corel Edition while you install CorelDRAW Technical Suite, or you can update your installation later to include XVL Studio Corel Edition.

You can upgrade your version of XVL Studio Corel Edition to the advanced-level XVL Studio 3D CAD Corel Edition add-on to receive these exclusive features:

- Additional native 3D CAD file format support to ensure support for assemblies and parts from 3D CAD systems, including CATIA, Inventor, PTC Creo, Parasolid, SolidWorks, NX and more
- Support for many 3D CAD exchange file formats to easily access and re-purpose files saved to STEP, JT, and other commonly used file formats
- Publish 3D files, including animations, as 3D PDF
- Import and export metadata (for example, part lists)
- Advanced tools for Disassembly views to illustrate assembly and maintenance instructions
- 3D Dimension and Measurement tools
- Animation tools

For more detailed information about XVL Studio Corel Edition and direct comparison to XVL Studio 3D CAD Corel Edition, please visit www.coreldraw.com/technicalsuite.

Trial versions of CorelDRAW Technical Suite include a trial version of the advanced XVL Studio 3D CAD Corel Edition that will become deactivated after the trial period expires. When you convert a trial version of CorelDRAW Technical Suite to a fully licensed software package, the basic XVL Studio Corel Edition becomes available. You can purchase an unlock key to upgrade to XVL Studio 3D CAD Corel Edition from the coreldraw.com eStore or by launching XVL Studio Corel Edition and clicking **Help** ▶ **Upgrade to XVL Studio 3D CAD Corel Edition**.

To update a CorelDRAW Technical Suite installation to include XVL Studio Corel Edition

1. Close any open programs.
2. Insert the disc in the DVD drive of your computer.
3. On the **Windows** taskbar, click **Start** ▶ **Control panel**.
4. Click **Uninstall a program**.
5. Double-click **CorelDRAW Technical Suite** from the **Uninstall or change a program** page.
6. In the installation wizard, enable the **Modify** option.
7. Click **Next**.
8. In the **Programs** list, enable the **XVL Studio 3D Corel Edition** check box.
9. Click **Install now**.

Import 3D models

Corel DESIGNER lets you import 3D models as 2D vector graphics to your illustrations. Before importing a graphic into Corel DESIGNER, you must open it with XVL Studio Corel Edition. After you open the 3D model, you can preview it from different angles. For example, you can specify parallel or perspective projected views. You can also change the position, orientation, and size of a 3D model, and you can create cross-sections. When you are satisfied with the view of the 3D model in XVL Studio Corel Edition, you can import it as a 2D vector graphic into the active drawing or save it for later use.

XVL Studio Corel Edition lets you import files saved to the following 3D file formats:

- AutoCAD (DWG and DXF) — 3D polygon data only. Volume geometries are not supported.
- 3D Studio (3DS)
- VRML
- Universal 3D (U3D)
- IGES

If you want to use additional file formats, you can upgrade to XVL Studio 3D CAD Corel Edition, which supports native 3D CAD file formats including CATIA, SolidWorks, Autodesk Inventor, NX, PTC Creo, and more. It also supports 3D CAD exchange formats such as JT, STEP, and Parasolid.

For a detailed list of the 3D CAD file formats supported by XVL Studio 3D CAD Corel Edition, see the Help system within XVL Studio 3D CAD Corel Edition.

To import a 3D model

1. Click **File** ▶ **3D Import**.
   If this menu command is not available, you must install XVL Studio Corel Edition.
2. In XVL Studio Corel Edition, open and adjust the 3D model that you want to import.
3. Click **File** ▶ **Send to Corel DESIGNER**.
   If you want to adjust the size and position of the 2D graphic, specify the settings you want in the **Send to Corel DESIGNER** dialog box.
4. Click **Send**.

You can also

Access Help	In XVL Studio Corel Edition, click **Help** ▶ **Help**.

You can also

Export a 3D model	In the **Send to Corel DESIGNER** dialog box, click **Export**.
Preview a 3D model	In the **Send to Corel DESIGNER** dialog box, click **Preview**.
Open a 2D view of a 3D model in CorelDRAW	In XVL Studio Corel Edition, click **File** ▶ **Send to CorelDRAW**.
Open a 2D view of a 3D model in Corel PHOTO-PAINT	In XVL Studio Corel Edition, click **File** ▶ **Send to Corel PHOTO-PAINT**.

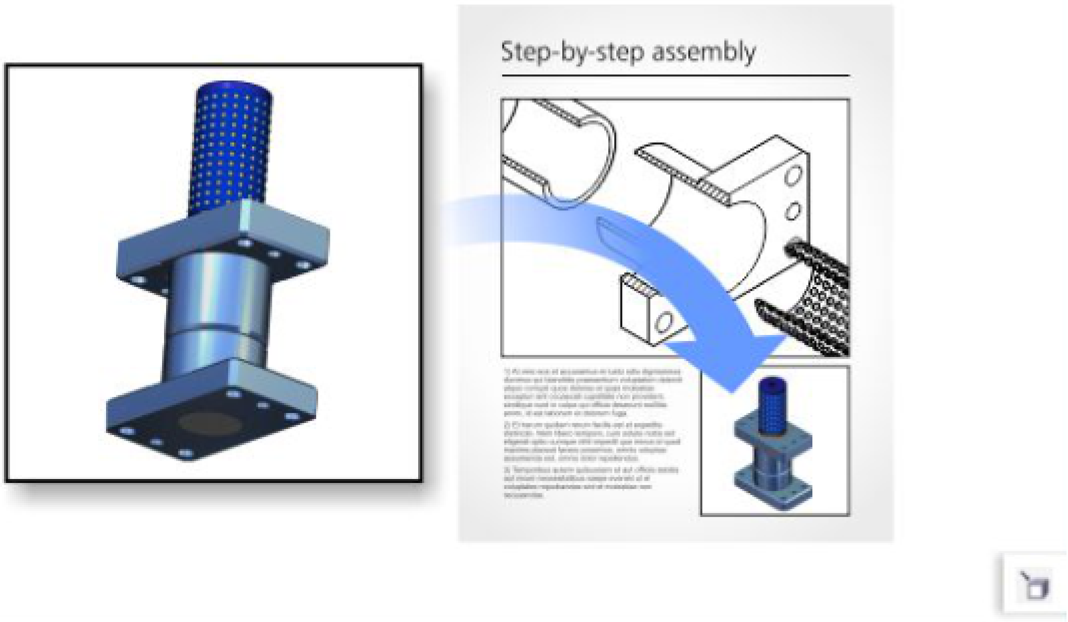
If you have the advanced-level XVL Studio 3D CAD Corel Edition add-on installed, you can access settings for line types or fonts for creating illustrations in the **Send to Corel DESIGNER** dialog box by clicking **Details**.

You can publish to 3D PDF from Corel DESIGNER, creating documents that combine text, vector graphics, images, and embedded 3D models. Using a PDF reader that supports 3D PDF viewing, such as Adobe Reader, the end user can interact with the 3D model, so they can rotate, move, and size it.

Insert and adjust 3D models

You can insert and view 3D models in Corel DESIGNER by using the embedded interface of XVL Player, a 3D viewer for XVL files. In addition, you can use the controls of the XVL Player to adjust the view of the 3D model by panning, rotating, zooming, and choosing a different view.

When you insert a 3D model, you can embed the 3D model or maintain a link with the source 3D files. When you can maintain a link with the source 3D files, any adjustments that you make to an inserted file affect the source file. You can break the link between the inserted files and the source 3D files at any time.



You can embed or link 3D models in drawings.

To insert a 3D model

1 Click **File** ▸ **Insert 3D model**.

If this menu command is not available, you must update your installation to include XVL Player. For more information, see "To modify or repair a CorelDRAW Technical Suite installation" on page 26.

2 Locate and open the XVL file that you want to insert.

To embed the 3D model, disable the **Import as linked file** check box.

3 Drag in the drawing window to insert the file at the desired size and position.

You can insert only 3D models saved to the XVL file format. To insert a 3D model saved to another file format, you must first import it (**File** ▸ **3D Import**), save it as an XVL file, including snapshots and cross section, and then insert it. If you have the advanced-level XVL Studio 3D CAD Corel Edition add-on installed, you can save a 3D model that includes animations as an XVL file.

To adjust the view of a 3D model

1 Double-click the graphic in the drawing window.

2 Using the controls in the XVL Player, do any of the following:

- Pan the 3D model.
- Rotate the 3D model.
- Zoom in and out of the 3D model.
- Change the view.

To adjust the view of a 3D model, you can also right-click the graphic in the drawing window, and click **Edit 3D model**. When you finish editing the inserted 3D model, Corel DESIGNER stores the most recent view as a preview image, which is included when exporting the drawing to bitmap or vector graphics file formats.

To break the link between an inserted 3D model and its source file

1. Using the **Pick** tool, select the inserted graphic.
2. Click **Window** ▸ **Links and bookmarks**.
3. In the **Links and bookmarks** docker, click the **Break link** button.

Export to PDF

PDF is a file format designed to preserve fonts, images, graphics, and formatting of an original application file.

This section contains the following topics:

- “Export to PDF” (page 947)
- “PDF hyperlinks, bookmarks, and thumbnails” (page 950)
- “Comments in PDF files” (page 950)
- “Reduce PDF file size” (page 951)
- “Text and fonts in PDF files” (page 952)
- “Encode PDF files” (page 954)
- “View options for EPS files” (page 954)
- “PDF color management options” (page 955)
- “PDF security options” (page 955)
- “Optimize PDF files” (page 957)
- “PDF preflight summaries” (page 958)
- “Prepare PDF files for a print provider” (page 958)

Export to PDF

You can export a document as a PDF file. A PDF file can be viewed, shared, and printed on any platform provided that users have Adobe Acrobat, Adobe Reader, or a PDF-compatible reader installed on their computers. A PDF file can also be uploaded to an intranet or the web. You can also export an individual selection or an entire document to a PDF file.

When you export a document as a PDF file, you can choose from several PDF presets, which apply specific settings. For example, with the **Web** preset, the resolution of the images in the PDF file is optimized for the web.

You can also create a new PDF preset or edit any existing preset. PDF file security settings are not saved with a PDF preset. For information about PDF file security options, see “PDF security options” on page 955.

If you have used symbols in a document, they will be supported in the PDF file. For more information on symbols, see “Symbols” on page 411.

You can also print to PDF while taking full advantage of advanced print settings. Features like imposition tools for arranging layouts, custom print profiles for specific print hardware, and precise management of color separations, halftones, and registration marks are available when generating PDFs for a print service provider, ensuring your output is fully optimized for professional, high-quality print workflows. For more information, see “To print to a PDF file” on page 913.

To export a document as a PDF file

1 Click **File** ▶ **Publish to PDF**.

You can also save a PDF file by clicking the **Publish to PDF** button on the **Standard** toolbar.

2 Locate the folder in which you want to save the file.

3 Type a filename in the **File name** box.

4 Choose one of the following options from the **PDF preset** list box:

- **Archiving (CMYK)** — creates a PDF/A-1b file, which is suitable for archiving purposes. In comparison to traditional PDF files, PDF/A-1b files are better suited for long-term preservation of documents because they are more self-contained and more device-independent. PDF/A-1b files include embedded fonts, device-independent color, and their own description as XMP metadata. This PDF style preserves any spot or Lab colors included in the original document, but it converts all other colors, such as grayscale or RGB, to the CMYK color mode. In addition, this style embeds a color profile to specify how CMYK colors should be interpreted on the rendering device.
- **Archiving (RGB)** — similarly to the previous style, creates a PDF/A-1b file, preserving any spot and Lab colors. All other colors are converted to the RGB color mode.
- **Current proof settings** — applies the proofing color profile to the PDF
- **Document distribution** — creates a PDF file that can be printed on a laser or desktop printer and is suitable for general document delivery. This style enables JPEG bitmap image compression and can include bookmarks and hyperlinks.
- **Editing** — creates a high-quality PDF file intended to be sent to a printer or digital copier. This style enables LZW compression, embeds fonts, and includes hyperlinks, bookmarks, and thumbnails. It displays the PDF file with all the fonts, with all of the images at full resolution, and with hyperlinks, so that you can edit the file at a later date.
- **PDF/X-1a** — enables ZIP bitmap image compression, converts all objects to the destination CMYK color space
- **PDF/X-3** — This style is a superset of PDF/X-1a. It allows both CMYK and non-CMYK data (such as Lab or Grayscale) in the PDF file.
- **Prepress** — enables ZIP bitmap image compression, embeds fonts, and preserves spot color options best designed for high-end quality printing. Before preparing a PDF file for printing, it's always best to consult your print provider to find out which settings are recommended.
- **Web** — creates a PDF file intended for online viewing, such as a PDF file to be distributed by email or published on the web. This style enables JPEG bitmap image compression, compresses text, and includes hyperlinks.

5 Click **Settings**.

The **PDF settings** dialog box appears.

6 In the **Export range** area, enable one of the following options:

- **Current document** — exports the current document
- **Documents** — exports the documents that you specify
- **Selection** — exports the objects that you have selected
- **Current page** — exports the active page
- **Pages** — exports the pages that you specify

7 In the **Page size** area, choose one of the following options:

- **Defined by document** — applies the page size that is defined in the document
- **Defined by selected objects** — allows the page size to be determined by the size of the objects on the page

8 Click **OK**.

9 Click **Save**.

If you want to create a PDF file for archiving purposes that conforms to the PDF/A-1b standards, embedding must be allowed for all the fonts in your document. To check for fonts that cannot be embedded, view the preflight summary of the PDF file. For more information about viewing summaries, see "To view the preflight summary for a PDF file" on page 958. You can substitute any fonts that cannot be embedded, or you can convert all text to curves by enabling the **Export all text as curves** check box on the **Objects** page of the **Publish to PDF settings** dialog box.

If the document contains a 3D model, click **Settings** in the **Publish to PDF** dialog box, and choose **Acrobat 8.0** or higher from the **Compatibility** list box to ensure that the 3D model is interactive in PDF readers.

To check if a font can be embedded, you can view licensing information and embedding restrictions by using a free tool, such as the Font properties extension tool available on the Microsoft website.

To export multiple documents as a single PDF file

1. Click **File** ▸ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. On the **General** tab, enable the **Documents** option from the **Export range** area.
6. Enable the check box for each document you want to save.
7. Click **OK**.
8. Click **Save**.

To create a PDF preset

1. Click **File** ▸ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
5. In the **PDF settings** dialog box, specify any settings.
6. Click the **General** tab.
7. Click the **Add PDF preset** button + next to the **PDF preset** list box.
8. Type a name for the style in the **Save PDF preset as** list box.
9. Click **OK**.
10. Click **Save**.

If you want to delete a PDF style, select the style and click the **Delete PDF Preset** button ⊖ next to the **PDF preset** list box.

To edit a PDF preset

1. Click **File** ▸ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
5. In the **PDF settings** dialog box, specify any settings.
6. Click the **General** tab.
7. Click the **Add PDF preset** button + next to the **PDF preset** list box.
8. Choose the style you want to edit from the **Save PDF preset as** list box.

9. Click **OK**.
10. Click **Save**.

If you save changes you make to preset settings, the original settings will be overwritten. To avoid this, save any changes to preset settings with a new name.

PDF hyperlinks, bookmarks, and thumbnails

You can include hyperlinks, bookmarks, and thumbnails in a PDF file. Hyperlinks are useful for adding jumps to webpages or to Internet URLs. Bookmarks allow you to link to specific areas in a PDF file. You can specify whether bookmarks or thumbnails are displayed when the PDF file is first opened in Adobe Acrobat or Acrobat Reader.

To include hyperlinks, bookmarks, and thumbnails in a PDF file

1. Click **File** ▶ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **Document** tab.
6. In the **Bookmarks** area, enable any of the following check boxes:
   - **Include hyperlinks**
   - **Generate bookmarks**
   - **Generate thumbnails**

   If you want to display bookmarks or thumbnails on startup, enable the **Bookmarks** or **Thumbnails** button in the **On start** area.
7. Click **OK**.
8. Click **Save**.

Comments in PDF files

If a document includes comments, you can exclude them from the exported PDF file or keep them. By default, some PDF presets, such as Prepress, Archiving, and PDF/X, exclude comments from PDF files; other presets, such as Document Distribution, Editing, and Web, include comments in PDF files.

To include or exclude comments

1. Click **File** ▶ **Publish to PDF**.
2. Locate the folder in which you want to save the file, and type a filename.
3. Click **Settings**.
   The **PDF settings** dialog box appears.
4. Click the **Document** tab.
5. Enable or disable the **Include comments** check box.
6. Click **OK**.
7. Click **Save**.

Reduce PDF file size

You can compress bitmap images, text, and line art to reduce the size of a PDF file. Options for bitmap image compression include JPEG, LZW, and ZIP. Bitmap images that use JPEG compression have a quality scale ranging from 100% (high quality, less compression) to 1% (lower quality, more compression). The higher the image quality, the larger the file size.

You can also reduce the size of a PDF file by downsampling color, grayscale, or monochrome bitmap images.

Another way to reduce the file size of a PDF file is by excluding objects that don’t reside on the drawing page. Most PDF viewers don’t show such objects but information about them is stored in the PDF file, increasing its file size.

To set the bitmap compression in a PDF file

1 Click **File** ▸ **Publish to PDF**.

2 Locate the folder in which you want to save the file.

3 Type a filename in the **File name** box.

4 Click **Settings**.
The **PDF settings** dialog box appears.

5 Click the **Objects** tab.

6 Choose one of the following from the **Compression type** list box:

- **None**
- **LZW**
- **JPEG**
- **ZIP**
- **JP2**

7 Click **OK**.

8 Click **Save**.

The **JP2** (JPEG 2000) option is available only for Adobe Acrobat 6.0, Adobe Acrobat 8.0, and Adobe Acrobat 9.0

If you choose JPEG compression, you can specify the compression quality by moving the **JPEG quality** slider.

To compress text and line art in a PDF file

1 Click **File** ▸ **Publish to PDF**.

2 Locate the folder in which you want to save the file.

3 Type a filename in the **File name** box.

4 Click **Settings**.
The **PDF settings** dialog box appears.

5 Click the **Objects** tab.

6 Enable the **Compress text and line art** check box.

7 Click **OK**.

8 Click **Save**.

To downsample bitmap images in a PDF file

1. Click **File** ▸ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **Objects** tab.
6. Enable any of the following check boxes, and type a value in the corresponding box:
   - **Color**
   - **Grayscale**
   - **Monochrome**
7. Click **OK**.
8. Click **Save**.

Downsampling color, grayscale, or monochrome bitmap images is effective only when the resolution of the bitmap image is higher than the resolution specified in the **Downsampling** area.

To exclude objects that are outside the drawing page from a PDF file

1. Click **File** ▸ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **General** tab.
6. Enable the **Export only objects on page** check box.
7. Click **OK**.
8. Click **Save**.

All objects that reside only partially on the page, except text and mesh fill objects, will be cropped to remove areas that are outside the page.

Text and fonts in PDF files

You can determine how the text in your PDF file outputs by setting text and font options.

You can embed fonts in a PDF file. Embedding increases the file size but makes a PDF file more portable, since the fonts do not have to reside on other systems. When you embed base 14 fonts, the fonts are added to your PDF file, thus eliminating font variances on different systems. The base 14 fonts are resident on all PostScript devices.

You can also convert TrueType fonts to Type 1 fonts, which can increase file size if there are many fonts in a file. When you convert fonts, you can reduce file size by subsetting fonts if you use only a smaller number of characters (for example, English characters A to E). You can also include a percentage of fonts used. For example, you can create a subset that contains 50 percent of the fonts. If the number of characters used in the document exceeds 50 percent, the whole set of characters is embedded. If the number of characters used in the document is less than 50 percent, only the characters used are embedded.

Note that Type 1 fonts are considered outdated in the font industry and have been replaced by TrueType and OpenType formats. It is anticipated that most operating systems will transition to the newer font technologies, thereby phasing out the Type 1 format. To avoid potential text issues in your documents, it is recommended to replace Type 1 fonts with TrueType (TTF) or OpenType (OTF) fonts. For more information, see "Reference: Type 1 fonts" on page 734 and "Substitute fonts" on page 724.

You can also eliminate font variances on different computers by exporting text as curves. For example, if you are using unusual text characters, you can export the text as curves. Exporting text as curves increases the complexity of the file and can increase file size. For general document publication, embed fonts in a document rather than convert text to curves.

To embed fonts in a PDF file

1. Click **File** ▶ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **Objects** tab.
6. Enable the **Embed fonts in document** check box.
   If you want to install the basic fonts to your PDF file, enable the **Embed base 14 fonts** check box.
7. Click **OK**.
8. Click **Save**.

Enabling the **Embed base 14 fonts** check box increases file size, and, therefore, it is not recommended for publishing to the web.

To convert TrueType fonts to Type 1 fonts

1. Click **File** ▶ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **Objects** tab.
6. Enable the **Convert TrueType to Type 1** check box.
   If you want to reduce file size, you can create a subset of fonts by enabling the **Subset fonts** check box and typing a percentage of fonts used in the **%** box.
7. Click **OK**.
8. Click **Save**.

If you create a subset of fonts, some characters from the font may not be present in the file when editing the PDF file in Adobe Acrobat.

As support for Type 1 fonts continues to decline, the **Convert TrueType to Type 1** option is disabled in the default PDF presets. To avoid compatibility issues, consider turning off this option in your custom presets as well.

To export text as curves

1. Click **File** ▸ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **Objects** tab.
6. Enable the **Export all text as curves** check box.
7. Click **OK**.
8. Click **Save**.

Encode PDF files

ASCII and binary are encoding formats for documents. When you publish a file to PDF, you can choose to export ASCII or binary files. The ASCII format creates files that are fully portable to all platforms. The binary format creates smaller files, but they are less portable, because some platforms cannot handle the file format.

To specify an encoding format for a PDF file

1. Click **File** ▸ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **Document** tab.
6. Enable one of the following options:
   - **ASCII 85**
   - **Binary**
7. Click **OK**.
8. Click **Save**.

View options for EPS files

EPS files are PostScript files that are embedded in a document. You can choose how encapsulated PostScript (EPS) files are viewed in a PDF document. The **PostScript** option includes high-resolution images in the PDF document but does not let you view them in Adobe Acrobat. The **Preview** option includes high-resolution images in the PDF file and displays their low-resolution bitmap representation in Adobe Acrobat.

To choose a viewing option for EPS files

1. Click **File** ▸ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **Objects** tab.

6 Choose one of the following from the **EPS files** list box:
   - **PostScript** — includes high-resolution images in the PDF document but does not let you view them
   - **Preview** — includes high-resolution images in the PDF file and displays their low-resolution bitmap representation
7 Click **OK**.
8 Click **Save**.

PDF color management options

You can specify color management options for exporting files to PDF. You can choose a color profile or leave the objects in their original color space. You can also embed the color profile with the PDF.

If you have spot colors in your file, you can either preserve the spot colors or convert them to process colors so that the file produces four plates for CMYK output.

If you want to export to PDF for the purpose of soft-proofing the document, you can apply the document's color proofing settings. In addition, you can choose additional soft-proofing options, such as preserving document overprints and overprinting black.

To specify color management options for exporting PDF files

1 Click **File** ▸ **Publish to PDF**.
2 Locate the folder in which you want to save the file.
3 Type a filename in the **File name** box.
4 Click **Settings**.
The **PDF settings** dialog box appears.
5 Click the **Color** tab.
6 Enable the **Use document color settings** option.
7 Choose a color profile option from the **Output color** list box:
   - **RGB**
   - **CMYK**
   - **Grayscale**
   - **Native**
8 Click **OK**.
9 Click **Save**.

If you choose the **Native** option from the **Output color** list box, a maximum of three color spaces are displayed, or embedded, in the PDF file.

PDF security options

You can set security options to protect PDF files that you create. Security options let you control whether, and to what extent, a PDF file can be accessed, edited, and reproduced when viewed in Adobe Reader.

The level of security that is available is also determined by which version of Adobe Reader you use to create the PDF file. The encryption levels provided by Adobe Reader have increased over time. For example, if you save to Adobe Reader version 6, or lower, it has standard encoding, version 8 has 128-bit encoding, and version 9 has 256-bit encoding. For more information about choosing a version, see "Optimize PDF files" on page 957.

The security options are controlled by two passwords: the Permission password and the Open password.

The Permission password is the master password that lets you control whether a file can be printed, edited, or copied. For example, as the owner of the file, you can protect the integrity of the file's content by choosing permission settings that prevent editing.

You can also set an Open password that lets you control who can access the file. For example, if your file contains sensitive information, and you want to limit the users who can view it, you can set an Open password. It is not recommended that you set an Open password without setting a Permission password, because users would then have unrestricted access to the PDF file — including the ability to set a new password.

The security options are applied when you save the PDF file. These settings can be viewed when a PDF file is opened in Adobe Acrobat.

To open and edit a secured PDF file, you must enter the Permissions password (or the Open password if no Permission password is set). For information about opening and importing PDF files, see "Adobe Portable Document Format (PDF)" on page 989.

To set PDF file permissions

1. Click **File** ▶ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.
   The **PDF settings** dialog box appears.
5. Click the **Security** tab.
6. Enable the **Permission password** check box.
7. Type a password in the **Password** box.
8. Retype the password in the **Confirm password** box.
9. In the **Printing permissions** box, choose one of the following options:
   - **None** — lets users view the PDF on-screen but prevents them from printing the PDF file
   - **Low resolution** — lets users print a low resolution version of the PDF file. This option is available for PDF files compatible with Adobe Acrobat 5 or higher.
   - **High resolution** — lets users print a high resolution version of the PDF file
10. In the **Editing permissions** box, choose one of the following options:
    - **None** — prevents users from editing the PDF file
    - **Insert, delete, and rotate pages** — lets users insert, delete, and rotate pages when editing the PDF file. This option is available for PDF files compatible with Adobe Acrobat 5 or higher.
    - **Any except extracting pages** — lets users edit the PDF file but prevents them from removing pages from the file

    If you want to allow copying of content from the PDF file to other documents, enable the **Enable copying of content** check box.
11. Click **OK**.
12. Click **Save**.

The Permission password is the master password for the document. It can be used by the file owner to set permissions, or to open the file if an Open password is set.

Some PDF compatibility options, such as **PDF/X-3** and **PDF/A-1b**, do not let you set PDF file permissions. If you choose such a compatibility option, all controls on the **Security** page appear disabled. To change the compatibility, see "To select a compatibility option" on page 957.

To set a user password for a PDF file

1. Click **File** ▶ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.

4 Click **Settings**.

The **PDF settings** dialog box appears.

5 Click the **Security** tab.

6 Enable the **Open password** check box.

7 Type a password in the **Password** box.

8 Retype the password in the **Confirm password** box.

9 Click **OK**.

10 Click **Save**.

If you set an Open password, it is recommended that you also set a Permission password.

Optimize PDF files

You can optimize PDF files for different versions of Adobe Acrobat or Acrobat Reader by choosing a compatibility option that matches the type of viewer used by the recipients of the PDF file. In Corel DESIGNER, you can select one of the following compatibility options: Acrobat 4.0, Acrobat 5.0, Acrobat 6.0, Acrobat 8.0, Acrobat 9.0, PDF/X-1a, PDF/X-3, or PDF/A-1b.The available controls differ, depending on which compatibility option you choose. If you are publishing a PDF file for a wide distribution, it is better to choose an earlier compatibility option such as Acrobat 8.0 or 9.0 to ensure that the file can be viewed in earlier versions of Acrobat. However, if security is a concern, you may want to choose a later version because the encryption levels are higher. For more information, see “PDF security options” on page 955.

You can optimize the viewing of a PDF document on the web to speed up the loading time of the PDF.

If you added complex fills to the document, you can choose to convert them to bitmaps, which is also known as rasterizing. This may increase the PDF file size, but it will ensure that the complex fills display correctly.

To select a compatibility option

1 Click **File** ▸ **Publish to PDF.**

2 Locate the folder in which you want to save the file.

3 Type a filename in the **File name** box.

4 Click **Settings**.

The **PDF settings** dialog box appears.

5 Click the **General** tab.

6 From the **Compatibility** list box, choose a compatibility option.

To preserve layers and layer properties in the published PDF file, you must choose the Acrobat 6.0, Acrobat 8.0, or Acrobat 9.0 option. Note that master layers will not be preserved.

To preserve transparencies in the published PDF file, you must choose the Acrobat 5.0, Acrobat 6.0, Acrobat 8.0, or Acrobat 9.0 option.

To optimize a PDF file for viewing on the web

1 Click **File** ▸ **Publish to PDF.**

2 Locate the folder in which you want to save the file.

3 Type a filename in the **File name** box.

4 Click **Settings**.

The **PDF settings** dialog box appears.

5 Click the **Document** tab.

6 Enable the **Optimize for web** check box.

To convert complex fills to bitmaps

1 Click **File** ▸ **Publish to PDF**.

2 Locate the folder in which you want to save the file.

3 Type a filename in the **File name** box.

4 Click **Settings**.

The **PDF settings** dialog box appears.

5 Click the **Objects** tab.

6 Enable the **Render complex fills as bitmaps** check box.

PDF preflight summaries

Before saving a document as a PDF file, you can preflight your document to find potential problems. Preflighting checks and displays a summary of errors, possible problems, and suggestions for resolving issues. By default, many PDF issues are checked during a preflight, but you can disable the issues that you do not want to check.

To view the preflight summary for a PDF file

1 Click **File** ▸ **Publish to PDF**.

2 Locate the folder in which you want to save the file.

3 Type a filename in the **File name** box.

4 Click **Settings**.

The **PDF settings** dialog box appears.

5 Click the **Preflight** tab.

If there are no print job issues, the tab name displays as **No issues**. If there are issues, the tab name displays the number of issues that were found.

You can limit the issues to check during the preflight by clicking the **Preflight** tab, clicking the **Settings** button ⚙, and, in the **Preflight settings** dialog box, disabling the check boxes next to the items that you want the preflight to overlook.

You can save settings by clicking the **Add preflight settings** button + and typing a name in the **Save preflight style as** box.

Prepare PDF files for a print provider

Open Prepress Interface (OPI) lets you use low-resolution images as placeholders for the high-resolution images that appear in your final work. When a print provider receives your file, the OPI server substitutes the low-resolution images with the high-resolution images.

Printers' marks provide information to the print provider about how the work should be printed. You can specify which printers' marks to include on the page. The available printers' marks are as follows:

- **Crop marks** — represent the size of the paper and appear at the corners of the page. You can add crop marks to use as guides in trimming the paper. If your output has multiple pages per sheet (for example, two rows by two columns), you can add the crop marks on the outside edge of the page so that all crop marks are removed after the cropping process, or you can choose to add crop marks around each row and column. A bleed determines how far an image can extend beyond the crop marks. A bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the image area must extend beyond the edge of the final paper size.

- **Registration marks** — are required to line up the film, analog proofs, or print plates on a color press. Registration marks print on each sheet of a color separation.
- **Densitometer scale** — is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images. You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.
- **File information** — can be printed, including the color profile; name, date, and time the image was created; and page number.

To maintain OPI links in a PDF file

1. Click **File** ▶ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.

   The **PDF settings** dialog box appears.
5. Click the **Prepress** tab.
6. Enable the **Maintain OPI links** check box.

Don’t use OPI links if you are not sure whether your PDF file is destined for an OPI server.

To include printers’ marks in a PDF file

1. Click **File** ▶ **Publish to PDF**.
2. Locate the folder in which you want to save the file.
3. Type a filename in the **File name** box.
4. Click **Settings**.

   The **PDF settings** dialog box appears.
5. Click the **Prepress** tab.
6. Enable any of the following check boxes:
   - **Crop marks**
   - **File information**
   - **Registration marks**
   - **Densitometer scales**

   If you want to include a bleed, enable the **Bleed limit** check box, and type a bleed amount in the corresponding box.

Usually, a bleed amount of 0.125 to 0.25 inch is sufficient. Any object extending beyond this amount uses space needlessly and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

Work with office productivity applications

Corel DESIGNER is highly compatible with office productivity applications such as Microsoft Word and WordPerfect Office. You can import and export files between applications, and you can copy or insert objects from Corel DESIGNER into office productivity documents.

This section contains the following topics:

- “Import files from office productivity applications” (page 961)
- “Export files to office productivity applications” (page 961)
- “Add objects to documents” (page 961)

Import files from office productivity applications

Corel DESIGNER lets you import files created in other applications. For example, you can import a file from a Microsoft Office or WordPerfect Office application. For more information about importing files, see “WordPerfect Document (WPD)” on page 1004 and “Microsoft Word (DOC, DOCX, and RTF) technical notes” on page 974.

Export files to office productivity applications

You can export a file so that it is optimized for use with office productivity applications such as Microsoft Word or WordPerfect. For more information about exporting files from Corel DESIGNER, see “To export a file to Microsoft Office or WordPerfect Office” on page 936.

Add objects to documents

Corel DESIGNER lets you copy an object and paste it into a drawing. You can also copy an object and place it into a document created in an office productivity application such as Microsoft Word or WordPerfect. For more information about copying objects, see “Copy, duplicate, and delete objects” on page 373.

You can insert an object into a Corel DESIGNER document, or into an office productivity document, such as one created in Microsoft Word or WordPerfect. For more information about inserting objects into Corel DESIGNER documents, see “Creative tools and content” on page 117. For information about inserting objects into office productivity documents, see “Insert linked or embedded objects” on page 445, or see the Help in the office productivity application.

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Supported file formats

A file format defines how an application stores information in a file. If you want to use a file created in a different application than the one you are currently using, you must import that file. Conversely, if you create a file in one application and want to use it in another application, you must export the file to a different file format.

When you name a file, an application automatically appends a filename extension, usually three characters in length (for example, **.cdr**, **.bmp**, **.tif**, and **.eps**). This filename extension helps you and the computer differentiate between files of different formats.

The following list includes all file formats used in this application. Note that not all file format filters are installed by default. If you cannot export or import a file from the list, you need to update your installation of CorelDRAW Technical Suite. For more information, see “Modify and repair installations” on page 26.

- “3D file formats” (page 964)
- “Adobe Illustrator (AI)” (page 964)
- “Adobe Type 1 Font (PFB)” (page 967)
- “Windows Bitmap (BMP)” (page 968)
- “OS/2 Bitmap (BMP)” (page 968)
- “Computer Graphics Metafile (CGM)” (page 969)
- “CorelDRAW (CDR)” (page 971)
- “Corel Presentation Exchange (CMX)” (page 971)
- “Corel PHOTO-PAINT (CPT)” (page 972)
- “Corel Symbol Library (CSL)” (page 972)
- “Cursor Resource (CUR)” (page 972)
- “Microsoft Word (DOC, DOCX, or RTF)” (page 973)
- “Microsoft Publisher (PUB)” (page 974)
- “Corel DESIGNER (DES, DSF, DS4, or DRW)” (page 975)
- “AutoCAD Drawing Database (DWG) and AutoCAD Drawing Interchange Format (DXF)” (page 976)
- “Encapsulated PostScript (EPS)” (page 978)
- “PostScript (PS or PRN)” (page 982)
- “GIF” (page 982)
- “High Efficiency Image File Format (HEIF)” (page 983)
- “HTML” (page 984)
- “JPEG (JPG)” (page 984)
- “JPEG 2000 (JP2)” (page 985)
- “Kodak Photo CD Image (PCD)” (page 986)
- “PICT (PCT)” (page 987)

- “PaintBrush (PCX)” (page 988)
- “Adobe Portable Document Format (PDF)” (page 989)
- “HPGL Plotter File (PLT)” (page 991)
- “Portable Network Graphics (PNG)” (page 992)
- “Adobe Photoshop (PSD)” (page 993)
- “Corel Painter (RIF)” (page 994)
- “Scalable Vector Graphics (SVG)” (page 994)
- “Adobe Flash (SWF)” (page 999)
- “TARGA (TGA)” (page 1000)
- “TIFF” (page 1001)
- “TrueType Font (TTF)” (page 1001)
- “Visio (VSD)” (page 1002)
- “Google Web Picture (WEBP)” (page 1002)
- “WordPerfect Document (WPD)” (page 1004)
- “WordPerfect Graphic (WPG)” (page 1004)
- “RAW camera file formats” (page 1005)
- “Wavelet Compressed Bitmap (WI)” (page 1005)
- “XML Localization Interchange (XLIFF)” (page 1006)
- “Additional file formats” (page 1006)
- “Recommended formats for importing graphics” (page 1007)
- “Recommended formats for exporting graphics” (page 1007)
- “General notes on importing text files” (page 1008)

3D file formats

3D files contain 3D models of objects. Usually, 3D files are constructed of polygons and surfaces, and include descriptions of related elements, such as color, texture, and reflections. The 3D-authoring software that is included in CorelDRAW Technical Suite supports only polygon 3D models.

Corel DESIGNER lets you import files of the following 3D file types:

- AutoCAD Drawing Interchange Format (DXF, DWG).
- 3DS
- Initial Graphics Exchange Specification (IGES)
- OBJ
- STL
- Universal 3D (U3D)
- VRML
- XVL (.xv2, .xv3, .xv0)

Corel DESIGNER licenses 3D applications from Lattice Technologies — XVL Studio Corel Edition and XVL Player — to provide 3D file format support. You can upgrade XVL Studio Corel Edition to XVL Studio 3D CAD Corel Edition, which supports additional native 3D CAD and advanced 3D exchange file formats.

For information about working with 3D models, see “Work with 3D models” on page 941.

Adobe Illustrator (AI)

The Adobe Illustrator (AI) file format was developed by Adobe Systems, Incorporated for the Macintosh and Windows platforms. It is primarily vector-based, although later versions support bitmap information.

You can import AI files for use in Corel DESIGNER or export Corel DESIGNER files to the AI file format. Before exporting a document as an AI file, you can preflight your document to find potential problems. Preflighting checks and displays a summary of errors, possible problems, and suggestions for resolving issues. By default, many AI issues are checked during a preflight, but you can disable the issues that you do not want to check.

To import an Adobe Illustrator file

1. Click **File** ▶ **Import**.
2. Locate the folder in which the file is stored.
3. Click the filename.
4. Click **Import**.
5. Click in the drawing page where you want to import the file.

To export an Adobe Illustrator file

1. Click **File** ▶ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **AI - Adobe Illustrator** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. From the **Compatibility** list box, choose an Adobe Illustrator file format.
7. In the **Export range** area, enable one of the following options:
   - **Current document** — exports the active drawing
   - **Current page** — exports the active page
   - **Selection** — exports the objects that you have selected
   - **Pages** — exports the pages that you specify (This option is only available for CS 4 and later versions.)
8. In the **Export text as** area, enable one of the following options:
   - **Curves** — lets you export text as curves
   - **Text** — lets you export text as editable characters

You can also

Convert transparent areas to bitmaps	In the **Transparency** area, enable the **Preserve appearance and convert transparent areas to bitmaps** option. (This option is only available for version 8 and lower.)
Discard transparent areas and preserve curves and text	In the **Transparency** area, enable the **Preserve curves and text by removing transparent effects** option. (This option is only available for version 8 and lower.)
Convert an outline to an object to create an unfilled closed object with the outline’s shape	In the **Options** area, enable the **Convert outlines to objects** check box.
Convert complex outlines to curves	In the **Options** area, enable the **Simulate complex filled curves** check box.
Convert spot colors to process colors	In the **Options** area, enable the **Convert spot colors to CMYK** check box.

You can also	
Embed the color profile	In the **Options** area, enable the **Embed color profiles** check box.
Generate a preview of the document in the Adobe Illustrator File open dialog box	In the **Options** area, enable the **Include preview images** check box.

If you enable the **Simulate complex filled curves** check box, an object that is composed of complex curves, such as a text object that was converted to curves, may be broken into several objects on export to help minimize the complexity of the object.

If you disable the **Include placed images** check box and export the file, the exporting process generates one Adobe Illustrator file and a series of EPS files. The EPS files contain individual objects and images which are linked to the AI file. Always store the EPS files with the AI file to preserve the link to the AI file.

To view the preflight summary for an AI file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **AI - Adobe Illustrator** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **Adobe Illustrator Export** dialog box, click the second tab.

   You can limit the issues to check during the preflight by clicking the **Settings** button ⚙, double-clicking **AI Export**, and disabling the check boxes next to the items that you want the preflight to overlook.

You can save settings by clicking the **Add preflight settings** button + and typing a name in the **Save preflight style as** box.

Adobe Illustrator (AI) technical notes

Importing an AI file

- You can import AI file formats up to and including Adobe Illustrator CS6.
- For files saved in Adobe Illustrator CS or higher with PDF-compatibility, text can be imported as text or curves.
- Objects with gradient fills that were created in CS5 may not appear correctly when imported.
- Corel programs cannot import AI files containing bitmaps linked as EPS files.
- Adobe Illustrator graphics are imported into the program as a group of objects. Click **Object** ▸ **Group** ▸ **Ungroup** to manipulate objects in the imported graphic. If you open an AI file instead of importing it, you do not need to ungroup objects.
- For AI CS4, CS5, and CS6 files, each Artboard is imported as an individual Corel DESIGNER page. In multi-page documents, objects that are placed off a page are placed on the first page of the Corel DESIGNER document.
- Objects filled by using Global Colors (color schemes) appear correctly in Corel DESIGNER, but the Global Colors are not maintained as color styles.
- Symbols, objects with patterns, and objects that have 3d extrude or bevel applied are converted as curves.
- Objects that have the Feather or Transparency effect applied are converted using the applicable lens effect in Corel DESIGNER.
- Objects that have the texture, drop shadow, blur, or brushstroke effect applied are converted as bitmap objects in Corel DESIGNER.

Exporting an AI file

- During export conversion, objects can become complex, making it difficult to edit them in other drawing programs, or in Corel DESIGNER if you reimport them. To avoid this problem, keep a copy of the image in Corel DESIGNER (DES) format, and use Corel DESIGNER for all editing.

- If you create a file that will be printed in other programs, such as Adobe PageMaker, export it using the Encapsulated PostScript (EPS) filter, not the Adobe Illustrator (AI) filter. The Encapsulated PostScript filter supports more drawing effects than the Adobe Illustrator filter does and yields better results overall.
- Most linear and radial fountain fills are preserved. Conical and square fountain fills are exported as a series of filled bands, an effect similar to that achieved by blending. You can set the number of bands by clicking **Tools** ▶ **Options** ▶ **Corel DESIGNER**. Click **Display**, and type a number in the **Preview fountain steps** box. The maximum number of bands supported is 256.
- You can export text as text when you are exporting AI files from versions CS and later.
- When exporting multi-page Corel DESIGNER files to the CS4, CS5, and CS6 formats, individual pages are exported as Artboards. They are also layed out using the **Arrange by row** format.
- When exporting multi-page Corel DESIGNER files to the CS4, CS5, and CS6 formats, objects that are placed off of the page are removed.

Adobe Type 1 Font (PFB)

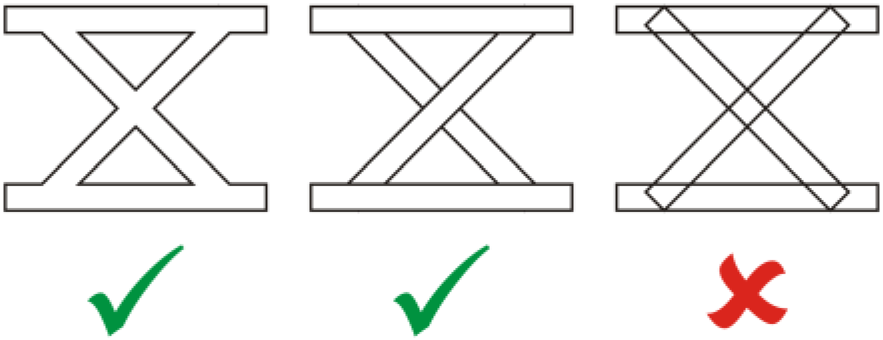
The Adobe Type I Font (PFB) is a file format that stores Adobe Type 1 fonts. Most Type 1 fonts are single master fonts that permit only style editing; for example, Roman, italic, bold. A single master Type 1 font contains two files: a Printer Font Metrics (PFM) file and a Printer Font Binary (PFB) file.

Some Type 1 fonts are also available in multiple master format. You can customize design elements of multiple master fonts such as weight, width, style, and optical size. A multiple master base font is the multiple master font itself, from which you create variations called multiple master instances. A multiple master base font is composed of a PFM file, a PFB file, and a Multiple Master Metrics (MMM) file. A multiple master instance is composed of a PFM file and a PostScript Printer Stub (PSS) file.

Type 1 fonts are considered outdated in the font industry and have been replaced by TrueType and OpenType formats. It is anticipated that most operating systems will transition to the newer font technologies, thereby phasing out the Type 1 format. To avoid potential text issues in your documents, it is recommended to replace Type 1 fonts with TrueType (TTF) or OpenType (OTF) fonts. For more information, see “Reference: Type 1 fonts” on page 734 and “Substitute fonts” on page 724.

Adobe Type 1 Fonts technical notes

- Adobe Type 1 fonts exported from Corel DESIGNER are unhinted.
- Each exported character constitutes a single object. Before you export multiple objects, you must combine them by clicking **Object** ▶ **Combine**. You cannot export multiple objects or grouped objects.
- For best results, avoid intersecting lines. Any object in your character should lie completely inside or outside of others, as shown in the following example.



Left to right: three objects correctly combined; five objects correctly combined; five objects incorrectly combined

- Fill and outline attributes applied to objects are not exported.
- Adobe Type 1 fonts you create are compatible with Adobe Type Manager version 2.0, but not with earlier versions.

Windows Bitmap (BMP)

The Windows bitmap (BMP) file format was developed as a standard for representing graphic images as bitmaps on the Windows operating system.

To import a bitmap file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **BMP - Windows bitmap (*.bmp; *.dib; *.rle)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

To export a bitmap file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **BMP - Windows bitmap** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings.

Windows Bitmap (BMP) technical notes

Importing a BMP file

- You can import Windows Bitmap files conforming to the Windows and OS/2 BMP specifications.
- Windows Bitmap files may be black-and-white, 16 colors, grayscale, paletted, or RGB color (24-bit), and print accordingly, depending on your printer.
- Run-length encoding (RLE) compression may be used on all bitmaps, except RGB color (24-bit), and black-and-white bitmaps.
- The resolution ranges from 72 to 300 dpi, or higher if you choose custom settings.
- The maximum image size is 64,535 × 64,535 pixels.

Exporting a BMP file

- Because raster images such as bitmaps are mapped pixel by pixel to the page, the resolution does not increase. Instead, your bitmap appears jagged, with an apparent loss of resolution.

OS/2 Bitmap (BMP)

This type of bitmap file is designed for the OS/2 operating system. The OS/2 Bitmap file format supports a maximum image size of 64,535 × 64,535 pixels. OS/2 uses Run-length encoding (RLE) compression.

OS/2 Bitmap (BMP) technical notes

- Corel programs support Standard Version 1.3 and Enhanced Version 2.0, or later versions of the OS/2 Bitmap file format.
- Corel programs support the following color depths when importing and exporting BMP files: 1-bit black and white, 256 shade (8-bit) grayscale, 16-color (4-bit) and 256-color (8-bit) paletted, and 24-bit RGB.

Computer Graphics Metafile (CGM)

Computer Graphics Metafile (CGM) is an open, platform-independent metafile format used for storing and exchanging two-dimensional graphics. It supports RGB color. CGM files can contain both vector graphics and bitmaps, but they usually contain one graphic type or the other — rarely both.

Corel DESIGNER supports CGM Version 1, CGM Version 3, and the following CGM Version 4 profiles — ActiveCGM, WebCGM, S1000D, and ATA GREXCHANGE. The CGM Version 4 profiles are subsets of the CGM standard; each profile contains some CGM features. Files of these profiles allow associating of non-graphical data with graphical elements, and are often referred to as "intelligent graphics." Short descriptions of the supported Version 4 profiles follow.

- **ACGM (ActiveCGM)** — supports hyperlinking of both vector graphics and bitmaps, zooming, panning, hotspots, and database links. It is suitable for displaying 2D drawings on the Internet.
- **WebCGM** (versions 1.0, 2.0, and 2.1) — a binary file format that supports hyperlinks, document navigation, picture structuring and layers, as well as searching on WebCGM picture contents. It also supports Unicode and web fonts. The WebCGM profile is used widely in web electronic documents.
- **S1000D** (versions 2.3, 3.0, 4.0, 4.1, 4.2, 5.0, 6.0) — a standard that specifies requirements for creating graphics that are compliant with S1000D. S1000D is an international, SGML/XML-based standard for creating and managing technical publications. It was originally developed by the Aerospace and Defense Industries Association of Europe (ASD) for creating technical publications for military aircrafts. The standard has since been enhanced and is now supported by numerous industries for creating technical publications.
- **ATA GREX (ATA GREXCHANGE)** versions 2.4, 2.6, 2.8, 2.9, 2.10, 2.11, and 2.12— very similar to WebCGM in its rules for graphical elements. The **ATA GREXCHANGE CGM** profile is widely used in the civil aerospace industry.

Export options

When exporting to a CGM file, you can choose from various export options. The following list describes the controls in the **CGM Export** dialog box. Note that not all controls may be available for the version and profile you want to export to.

- **Version** — lets you choose CGM Version 1, 3, and 4
- **Profile** — available only for GGM Version 4. This list box lets you choose from many supported CGM Version 4 profiles.
- **ICN** — Information Control Number (ICN) is a document identifier in S1000D profiles (versions 2.3 to 6.0). The **ICN** box lets you add or edit a document identifier.
- **GNBR** — Graphic Number (GNBR) is a document identifier in ATA GREX profiles. The **GNBR** box lets you add or edit a document identifier.
- **File encoding** — lets you choose between **Text** and **Binary** file encoding provided the selected profile supports text encoding.
- **Output precision (VDC)** — VDC stands for Virtual Device Coordinate, which is the type of coordinate system used for positioning objects. If the coordinate system uses greater precision (more units) to describe the position of objects, the exported file will retain the original object position more accurately. Note that the output precision affects the file size. The **High** option (Real 32-bit) results in a bigger file size; the **Low** option (Integer 16-bit) keeps the file size smaller.
- Text controls
  - **Character set mode** — The **Strict** mode replaces unsupported characters with the default character (typically, the question mark ?). The **Relaxed** mode preserves unsupported characters at the expense of profile violation by using the fallback encoding for ATA GREX.
  - **Fallback text encoding** — The available options for encoding unsupported characters are **UTF-8** and **UTF-16.0**.
  - **Type** — lets you choose the character encoding for text in the exported file: ISO 8859-1, UTF-8, or UTF-16. Both UTF-8 and UTF-16 can encode all characters defined by Unicode. ISO 8859 does not support characters that are not included in the Latin or Symbols character sets. To choose the encoding of unsupported characters, you can use the **Character set mode** and **Fallback text encoding** controls.
- **Color mode** — controls how colors are exported, impacting the file size of the exported file. You can choose between the **Indexed** and **Direct** options. With the **Direct** option, the color values are stored with each shape in the document. With the **Indexed** option, the color values are defined once and then referenced in the shapes, typically resulting in a smaller file size. Some industry and company specifications impose a very strict file size limit on CGM files so it may be important to keep the CGM files small. The **Color mode** options are not available for ActiveCGM and CGM Version 1.
- **Export layers** — This check box lets you preserve layers in the exported file. If you don't want to keep the layers, disable the check box.
- **Preserve groups** — This check box lets you maintain application structures (APS) for all groups in the exported file.
- **Export layers** — This check box lets you preserve layers in the exported file. If you don't want to keep the layers, disable the check box.

- **XML companion files (XCF)** — XML companion files (XCF) are used to store metadata and object attributes. The **Include alongside CGM file** check box lets you include companion files (XCF) in the exported file. This check box is enabled by default when you export to a S1000D profile and is disabled for ATA GREX, ActiveCGM, WebCGM as well as CGM Version 1 and Version 3 export. The **Include foreign metadata** check box lets you include non-standard object data properties in the XML companion file (XCF).

To import a CGM file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **CGM - Computer Graphics Metafile (*.cgm)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.

To export a CGM file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **CGM - Computer Graphics Metafile** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **CGM export** dialog box, choose a version from the **Version** list box.
   If you chose Version 4, choose a profile from the **Profile** list box.
7. Adjust any of the available export settings. For more information, see “Export options” on page 969.

Computer Graphics Metafile (CGM) technical notes

Importing a CGM file

- Corel DESIGNER can import CGM Version 1, 3 and 4 files. Version 4 files include ActiveCGM, WebCGM 1.0, 2.0, 2.1, ATA GREX, and S1000D files.
- The CGM filter accepts only markers supported by the CGM file format standard. Private-use markers are ignored.
- Text is editable, provided the file is exported from the source program with the correct text options specified. The typeface you see may not correspond to the one used in the source program; however, you can easily correct the typeface in the Corel program.
- If the CGM file contains a font that is not on your computer, the PANOSE font-matching dialog box lets you replace the font with an available one.
- When you import a CGM file, some object types are converted to Corel DESIGNER objects. For example, hyperbolic and parabolic elements are converted to Bézier curves.
- When you import a WebCGM (Version 2.0 and 2.1) or S1000D file in Corel DESIGNER, objects attributes stored in an XML companion file (XCF) are imported.

Exporting a CGM file

- Corel DESIGNER can export CGM version 1, 3, and 4 files.
- When you export to the WebCGM format, you choose from three Text encoding options: UTF-8, UTF-16, and ISO 8859-1.
- You have the option of compressing WebCGM, S1000D, and ATA GREX files on export.
- CGM files can be saved in text or binary format provided the selected profile supports text encoding. Text-encoded files can be opened in an ASCII text editor.
- PostScript textures are converted to curves.

CorelDRAW (CDR)

CorelDRAW (CDR) files are primarily vector graphic drawings. Vectors define a picture as a list of graphic primitives (rectangles, lines, text, arcs, and ellipses). Vectors are mapped point by point to the page, so if you reduce or increase the size of a vector graphic, the original image will not be distorted.

Vector graphics are created and edited in graphics design applications, such as CorelDRAW, but you can also edit vector graphics in image-editing applications such as Corel PHOTO-PAINT. You can use vector images of various formats in desktop publishing programs.

To import a CorelDRAW file

1. Click **File** ▶ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **CDR - CorelDRAW (*.cdr)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

CorelDRAW (CDR) technical notes

- Imported CorelDRAW files appear as a group of objects. Click **Object** ▶ **Group** ▶ **Ungroup** to manipulate individual objects in the imported graphic.

Corel Presentation Exchange (CMX)

Corel Presentation Exchange (CMX) is a metafile format that supports bitmap and vector information and the full range of PANTONE, RGB, and CMYK colors. Files saved in CMX format can be opened and edited in other Corel applications.

To import a Corel Presentation Exchange file

1. Click **File** ▶ **Import**.
2. Locate the folder in which the file is stored.
3. Choose one of the following from the list box next to the **File name** box:
   - **CMX - Corel Presentation Exchange** — for files created in Corel Presentations X6 or later
   - **CMX - Corel Presentation Exchange legacy** — for files created in Corel Presentations X5 or earlier
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

To export a Corel Presentation Exchange file

1. Click **File** ▶ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose one of the following from the **Save as type** list box:
   - **CMX - Corel Presentation Exchange** — for versions 16.0 or later
   - **CMX - Corel Presentation Exchange legacy** — for versions 15.0 or earlier
4. Type a filename in the **File name** list box.
5. Click **Export**.

Corel Presentation Exchange (CMX) technical notes

- The following versions are supported: 5, 6, 7, 8, 9, 10, 11, 12, X3, X4, X5, and X6.
- When you import a CMX file from an earlier version, any text color backgrounds included in the file are not preserved.

Corel PHOTO-PAINT (CPT)

Files saved to the Corel PHOTO-PAINT (CPT) file format are bitmaps that represent shapes as pixels arranged to form an image. When you save a graphic to the Corel PHOTO-PAINT format, masks, floating objects, and lenses are saved with the image. Corel DESIGNER can import and export files in Corel PHOTO-PAINT format, including files that contain color and grayscale information.

To export a Corel PHOTO-PAINT file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **CPT - Corel PHOTO-PAINT image** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings.

You can export Corel DESIGNER layers as objects in the CPT file format.

You can export to an image with transparent background.

Corel PHOTO-PAINT (CPT) technical notes

- This filter is available in Corel DESIGNER.
- Corel PHOTO-PAINT files may be black-and-white, grayscale, paletted, CMYK color (32-bit), RGB color (24-bit), or Lab.

Corel Symbol Library (CSL)

Corel Symbol Library (CSL) files store symbols that can be used in other files.

Corel Symbol Library (CSL) files can be stored locally or on a network, allowing easy deployment and management of symbol collections.

For more information, see “Symbol collections and libraries” on page 417.

Cursor Resource (CUR)

The Windows 3.x/NT Cursor Resource (**.cur** files) file format is used to create cursors for Windows 3.1, Windows NT, and Windows 95 interfaces. It supports cursor graphic elements that are used in Windows pointers. You can select a color for Transparent and Inverse masks.

The Windows 3.x/NT Cursor Resource file format supports a maximum image size of 32 × 32 pixels.

Cursor Resource (CUR) technical notes

- Corel programs support the following color depths when importing **.cur** files: 1-bit black-and-white, 16-color (4-bit) paletted, and 256-color (8-bit) paletted.

Microsoft Word (DOC, DOCX, or RTF)

You can import the following Microsoft Word files:

- Microsoft Word Document (DOC) files from versions 97, 2000, 2002, and 2003. In addition, files saved as DOC from MS Word 2007 and 2010.
- Microsoft Word Open XML Document (DOCX) files. This file format is based on Open XML and uses ZIP compression. It was introduced with Microsoft Word 2007.
- Rich Text Format (RTF) files. Rich Text Format (RTF) is a text format that stores plain text and text formatting, such as bold. When you import an RTF file to Corel DESIGNER, the text and any embedded Windows Metafile Format (WMF) graphics are transferred. However, graphic elements are not transferred in an RTF file exported from Corel DESIGNER.

Because Microsoft Word is a proprietary file format, it’s sometimes difficult to precisely import all aspects of a Microsoft Word file in Corel DESIGNER. To successfully import text with fewer inconsistencies, it is recommended that you install the Microsoft Office Compatibility Pack. If the Microsoft Office Compatibility Pack was not previously installed on your computer, you will be prompted to install it when you attempt to import text.

To import a Microsoft Word file

1. Click **File** ▸ **Import**.
2. Choose **DOC, DOCX - MS Word** or **RTF - Rich Text Format** from the **All file formats** list box.
3. Choose the drive and folder where the file is stored.
4. Click the filename.
5. Click **Import**.

   If the Microsoft Office Compatibility Pack was not previously installed on your computer, the **Install compatibility pack** dialog box appears. The installation of the Microsoft Office Compatibility Pack is highly recommended. To proceed with the installation, click **OK** and follow the instructions in the installation wizard.
6. In the **Importing/Pasting text** dialog box, you can choose to maintain or discard text formatting. You can also choose to import tables as tables or text.
7. Position the import cursor in the drawing window, and click.

Any embedded Windows Metafile Format (WMF) or Enhanced Metafile Format (EMF) graphics are preserved in the imported file. If the file contains other graphic elements, these are lost during conversion and do not appear in Corel DESIGNER.

You can place your imported text by dragging a marquee to define a paragraph text box, or by pressing the **Spacebar** to place the imported text in the default location.

If you import text and choose not to install the Microsoft Office Compatibility Pack, the **Install compatibility pack** dialog box will reappear the next time you import text, unless you enable the **Do not ask me this question again** check box. You can reactivate the **Install compatibility pack** dialog box by clicking **Tools** ▸ **Options** ▸ **Corel DESIGNER**, clicking **Warnings**, and enabling the **Installing Compatibility Pack for DOC and DOCX** check box from the **Show warnings when** list box.

To export a Microsoft Word file

1. Open a drawing that contains a text object.
2. Click **File** ▸ **Export**.
3. Choose **DOC - MS Word for Windows 6/7** or **RTF - Rich Text Format** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.

The filename extension for the format you choose is appended to the filename automatically.

Only text in drawings can be exported to the Microsoft Word file formats. Other graphical elements, such as lines, curves, and rectangles, are lost during conversion and do not display in the file. To export graphics, use a graphic format such as WMF.

Microsoft Word (DOC, DOCX, and RTF) technical notes

Importing a DOC, DOCX, and RTF file

- To successfully import text with fewer inconsistencies, it is recommended that you install the Microsoft Office Compatibility Pack. If the Microsoft Office Compatibility Pack was not previously installed on your computer, you will be prompted to install it when you attempt to import text.
- The following Microsoft Word versions are supported: Microsoft Word 97-2007, Microsoft Word for Windows 6/7, Microsoft Word for Windows 2.x, Microsoft Word 3.0, 4.0, 5.0, and 5.5.
- The embedded-field method for building indexes in Microsoft Word is supported, but the style-implied method for building indexes is not.
- The Corel program matches the fonts in the file you are importing with the same or similar fonts, depending on the fonts installed on your computer. However, the Normal text style in Microsoft Word is converted to the default text style. To set the default text style, click **Tools** ▶ **Save Settings as Default**. Under **Document Styles**, enable the **Styles** check box.
- Whenever possible, the program automatically converts characters available in the sets “Symbol” or “MS Linedraw” to the corresponding Windows character set entries.
- Most fonts are proportionally spaced, and text is reflowed when imported. As a result, soft line and page breaks often appear in new locations if you are converting to a fixed-pitch or nonscalable font.
- When you import text, the page size in the original document is ignored. The text is adjusted to fit the current page size, which may affect the placement of text.
- If a table is longer then the current page, the table data continues down and off the page.
- Nested tables are not fully supported. The text within a nested table appears within the text box of the top-level table cell as text only (no bounding lines).
- Nested bullets are not fully supported.
- Objects and graphs are not supported.
- Equations are not maintained — the data and results may be maintained but they are unlinked.
- Text direction is not maintained.

Microsoft Publisher (PUB)

Microsoft Publisher (PUB) is the native format for files created in Microsoft Publisher, an application in the Microsoft Office line of products used for creating publications and market materials.

Microsoft Publisher (PUB) technical notes

- Corel DESIGNER imports Microsoft Publisher files from versions 2002, 2003, 2007, and 2010.
- Exporting is not supported.
- Two-page spread is imported as separate pages.
- Master pages are not supported. A master page is imported as a separate layer on the page. The name of the layer corresponds to the name of the master page in Microsoft Publisher.
- Headers and footers are not supported. Text from the header/footer is placed in the appropriate position on each page.
- Tables are supported. Not all border types are supported. If a border type is not supported, it is replaced with an outline of the desired thickness and color.
- Border art is not supported.
- Styles are not supported. Style and formatting attributes are mapped to text.
- Some underline styles are not supported. Unsupported underline styles are replaced with the best-match underline style available in Corel DESIGNER.

- Shadow, Emboss, and Engrave font effects are not supported.
- Horizontal rules in text objects are not supported.
- Color schemes are not supported. Color scheme colors are mapped to object colors.
- Font schemes are not supported. Font names and styles are mapped to their equivalents in Corel DESIGNER.
- 3D shapes are supported. Surface textures are not supported.
- Word art is imported as artistic text in Corel DESIGNER. Surface textures for extrudes are not supported.
- Linked text boxes are supported.
- Bookmarks and hyperlinks are supported.
- Form objects (Microsoft Publisher 2002) are not supported.

Corel DESIGNER (DES, DSF, DS4, or DRW)

You can import Corel DESIGNER files. Files from version 10 and later have the filename extension **.des**. Files from Micrografx versions 6 to 9 have the filename extension **.dsf**. Version 4 files have the filename extension **.ds4**. The **.drw** filename extension is used for a Micrografx 2.x or 3.x file. Micrografx template files (DST) are also supported.

To import a Corel DESIGNER file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **DES - Corel DESIGNER (*.des)** or **DSF, DRW, DST, MGX - Corel/Micrografx Designer (*.dsf; *.drw; *.ds4)** from the list box next to the **File name** box.
4. Click the filename.
5. In the **Import** dialog box, adjust any of the settings.
6. Click **Import**.
7. Click the drawing page.

Corel DESIGNER (DSF) technical notes

- Guidelines are preserved. Grid settings are not converted, however.
- Snap points are not converted — the program preserves the default gravity settings.
- Objects on some pages may be grouped together. You may want to select the group and then ungroup it before editing.
- DSF files display OLE data as picture objects. OLE data object types are lost in the conversion.
- Curvygons are converted to curves.
- Any part of a graphic that is outside the extents that Corel DESIGNER can support cannot be accessed. You should resize the graphic before converting.
- Enhanced line styles are preserved.
- Gradient transparency may be offset in some cases.
- Hatch fills are preserved in the imported file.
- Unclosed, filled lines are converted to two objects: one for the line and one for the fill.
- Block text in Corel DESIGNER 9 files is converted to paragraph text in Corel DESIGNER 2021. Freeform text is converted to artistic text.
- Warped text is converted to curves.
- Repelled text (block text that wraps around an object) is converted to multiple text objects.
- Each line of a nonrectangular text object (text placed within an object) is converted to a separate text object.
- For block text that has many transformations, tab stops may stretch or shrink.
- Text flowing between containers is not preserved; each container is converted to a separate object.
- Dimensions of text in small caps vary when the text is imported.

Corel DESIGNER (DES) technical notes

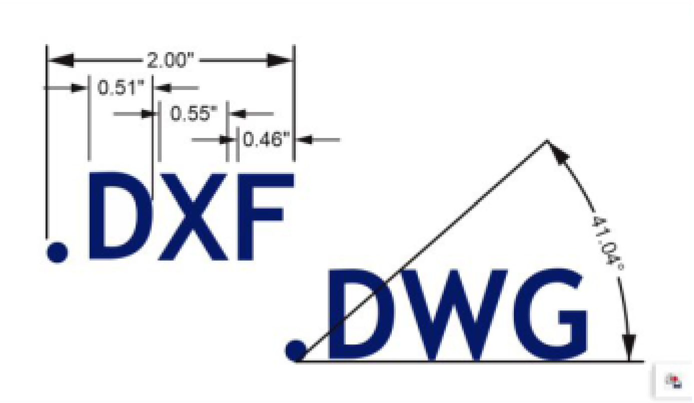
- Dimension lines and connector lines are converted to curves when you save a file to Corel DESIGNER version 15.0 or earlier.

AutoCAD Drawing Database (DWG) and AutoCAD Drawing Interchange Format (DXF)

AutoCAD Drawing Database (DWG) files are vector files used as a native format for AutoCAD drawings.

The Drawing Interchange Format (DXF) is a tagged data representation of the information contained in an AutoCAD drawing file. The Drawing Interchange format is a native file format of AutoCAD. It has become a standard for exchanging CAD drawings and is supported by many CAD applications. The Drawing Interchange format is vector-based and supports up to 256 colors.

Enhanced support for the AutoCAD Drawing Database (DWG) format simplifies working with dimension shapes when you import those files. Corel DESIGNER recognizes dimension shapes in DWG files, allowing you to use the Dimension tools to easily change arrowheads on dimension lines, reposition dimension text, and update associative dimensions when modifying a shape. You also have the option of maintaining the exact look of the dimension shape, which converts it to curves and text. And when you export to DWG/DXF, dimension shapes are editable in CAD applications, such as AutoCAD or CorelCAD. For more information about dimension lines, see "Dimension lines" on page 200.



Corel DESIGNER recognizes dimension shapes in AutoCAD (DWG/DXF) files.

To import an AutoCAD Drawing Database file (DWG) or AutoCAD Drawing Interchange Format (DXF)

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **DWG - AutoCAD (*.dwg)** or **DXF - AutoCAD (*.dxf)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. From the **3D projection** list box in the **Import AutoCAD file** dialog box, choose a plane projection of a three-dimensional object as seen from a given focal point.
   If you want to reduce the number of nodes on the imported object, enable the **Auto-reduce nodes** check box.
7. In the **Scaling** area, enable one of the following options:
   - **Automatic** — scales the drawing using the scale of the AutoCAD source file
   - **English (1 unit = 1 inch)** — lets you scale the drawing in inches
   - **Metric (1 unit = 1 mm)** — lets you scale the drawing in millimeters
8. Click **OK**.

   If the file is password protected, type the password in the **Password** box.

If views are specified in your file, they appear automatically in the **3D projection** list box.

If your computer is missing a font that is included in a file you are importing, a PANOSE font matching dialog box appears and lets you substitute the font with a similar font.

To export an AutoCAD Drawing Database file (DWG) or an AutoCAD Drawing Interchange file (DXF)

1. Click **File** ▶ **Export**.
2. Locate the folder in which you want to save the file.
3. From the **Save as type** list box, choose one of the following options:
   - **DWG - AutoCAD**
   - **DXF - AutoCAD**
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **Export to AutoCAD** dialog box, choose an AutoCAD version from the **Export version** list box.
7. Choose a unit of measure from the **Export units** list box.
8. In the **Export text as** area, enable one of the following options:
   - **Curves** — lets you export text as curves
   - **Text** — lets you export text as editable characters
9. In the **Export bitmap as** area, enable one of the options to export the bitmaps in a drawing to a supported bitmap format.
10. In the **Fill unmapped fills** area, enable one of the following options:
    - **Color** — fills all unmapped fills with color. To change the color, click the **Color** picker and choose a color on the palette.
    - **Unfilled** — leaves unmapped fills unfilled

AutoCAD Data Interchange Format (DXF) technical notes

- The program supports AutoCAD files from version R2.5 to 2018.
- Layers are retained on import and export.

Importing an AutoCAD DXF file

- If a DXF file is too complex to import into Corel DESIGNER, you can configure your AutoCAD output device as an HP7475 plotter and perform a plot-to-file of the drawing. Then you should be able to import this plot file using the import filter. Newer versions of AutoCAD allow you to create EPS files.
- Corel graphics programs try to center the imported image. The image is scaled down if the coordinates are larger than the maximum page size available in Corel DESIGNER — 150 by 150 feet.
- Model space pages are imported as master pages.
- Solid and trace entities are filled.
- Dimension lines are imported as dimension objects.
- A point is imported as an ellipse of minimum size.
- Files exported as “Entities only” may not appear as expected in the Corel program because of a lack of header information.
- Imported AutoCAD files that contain formatted paragraph text preserve text formatting such as spacing, alignment, and indents.
- Justification of text entries may not be preserved, especially if fonts are replaced in the imported files. For best results, avoid justification of text.
- If the DXF file contains a font that is not on the user’s computer, the **PANOSE font matching** dialog box lets the user replace the font with an available one.
- Lines with a number of points that exceed the maximum supported in Corel DESIGNER will be broken into multiple lines, and their fills will be dropped.
- 3D solids are not directly supported in Corel DESIGNER. Users can import 3D solids with the 3D Import program.

Exporting an AutoCAD DXF file

- Corel DESIGNER saves drawings in a vector format accepted by computer-aided design/computer-aided manufacturing (CAD/CAM) programs and devices, such as AutoCAD and certain computer-driven sign and glass cutters.
- Password protection is not available in the exported files.
- Only the outlines of objects are exported.
- Filled objects with no outlines have an outline appended to them on export.
- All text is exported by using a generic font. Text formatting is not preserved.

AutoCAD Drawing Database (DWG) technical notes

- Corel DESIGNER can import and export AutoCAD files from version R2.5 to 2018.
- Password protection is not available in the exported files.
- If the DWG file contains a font that is not on your computer, the **PANOSE font matching** dialog box lets you replace the font with an available one.

Encapsulated PostScript (EPS)

EPS files can contain text, vector graphics, and bitmaps and are intended to be included (encapsulated) in other documents. Unlike other PostScript files, which can contain multiple pages, an EPS file is always a single page.

EPS files usually contain a preview image (header) that lets you view the file content without the help of a PostScript interpreter. An EPS file without a preview image is displayed as a gray box in Corel applications.

You can import and export EPS files. You can import an EPS file as a group of editable objects as you would import any other PostScript (PS) file. You can also bring the file as encapsulated, placing the preview image in the drawing window. The preview image is linked to the file. It is recommended that you import an EPS file as encapsulated in the following situations:

- You want text in the EPS file to be displayed with the original fonts, without any font substitutions.
- You are working with a large EPS file, and you don’t want to slow down the application.

During the CorelDRAW Technical Suite installation, you have the option of installing Ghostscript®, which is an application that interprets the PostScript file format. Ghostscript allows you to import PostScript Level 3 files. If you did not install Ghostscript when you first installed the product, you can do so now.

To import an encapsulated PostScript file

1. Click **File** ▶ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **PS, EPS, PRN - PostScript (*.ps; *.eps; *.prn)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. In the **Import EPS** dialog box, enable one of the following options:
   - **Import as editable** — brings in the file as a group of Corel DESIGNER objects that you can modify
   - **Place as encapsulated PostScript** — places the preview image in the drawing. You cannot modify specific parts of the file, but you can edit the file as a whole by applying transformations, such as sizing and rotation.
7. If you are importing the file as editable, enable one of the following text options:
   - **Text** — preserves text objects in the imported file so that you can edit the text
   - **Curves** — converts text to curves
8. Click **OK**.
9. Click the drawing page.

Some restrictions apply when you modify EPS files imported as editable. For more information, see “PostScript (PS or PRN) technical notes” on page 982.

If the EPS file contains text converted to curves, the text in the imported file is not editable, even if you choose to import the text as text.

You can also drag an EPS file from Windows Explorer into the drawing window.

To export an encapsulated PostScript file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **EPS - Encapsulated PostScript** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **EPS export** dialog box, adjust any of the settings.

To set general exporting options

1. In the EPS export dialog box, click the **General** tab.
2. Perform one or more tasks from the following table.

To	Do the following
Specify the color mode for exporting to eps	In the **Color management** area, choose an option from the **Output colors as** list box: • **Native** • **RGB** • **CMYK** • **Grayscale** If you choose the **Native** option, all objects preserve the color mode in which they were created, for example RGB, CMYK, Grayscale, or spot.
Convert spot colors	In the **Color management** area, enable the **Convert spot colors to** check box, and select an option from the list box.
Choose a file format for previewing the PostScript image	In the **Preview image** area, choose one of the following options from the **Type** list box: • **None** • **TIFF** • **WMF** If you choose the TIFF format, choose a color mode and resolution.
Specify how to export text	Enable one of the following options in the **Export text as** area:

To	Do the following
	• **Curves** — lets you export text as curves • **Text** — lets you export text as editable characters If you want to include PostScript font information with your file, enable the **Include fonts** check box.
Choose a compatibility option	From the **Compatibility** list box, choose a PostScript level that is supported by the printer or the application with which you will be printing or displaying the file.

Objects are always output as CMYK. Bitmaps have the option of different color modes.

If you choose the 8-bit TIFF format for previewing images, you can make the background of the bitmap transparent by enabling the **Transparent background** check box in the **Preview image** area.

To set advanced exporting options

1. In the EPS export dialog box, click the **Advanced** tab.
2. Perform one or more tasks from the following table.

To	Do the following
Specify the author's name	Type a name in the **Author** box.
Apply bitmap compression	In the **Bitmap compression** area, enable the **Use JPEG compression** check box. Move the **JPEG quality** slider to adjust the quality of the bitmaps.
Apply a trapping option	In the **Trapping** area, enable any of the following options: • **Preserve document overprint settings** — maintains current settings on objects • **Always overprint black** — creates a color trap by causing any objects that contain at least 95 percent black to overprint any underlying objects • **Auto-spreading** — creates a color trap by assigning an outline to an object that is the same color as its fill and having it overprint underlying objects • **Maximum** — lets you specify the amount of spread that the Auto-spreading option assigns to an object If you want to specify the minimum font size to which Auto-Spreading is applied, type a value in the **Text above** box. If you want the outlines of all objects on the page to have the same width, enable the **Fixed width** check box.
Apply a bounding box	In the **Bounding box** area, enable any of the following options: • **Objects** — aligns the bounding box exactly to the objects in the file

To	Do the following
	• **Page** — aligns the bounding box to the page • **Bleed limit** — lets you specify how far the bleed extends beyond the edge of the area to be printed • **Crop marks** — lets you use crop marks as alignment aids when you trim the print output to its final size • **Floating point numbers** — lets you use numbers with decimals
Maintain OPI link	Enable the **Maintain OPI links** check box to use low-resolution images as placeholders for high-resolution images.

The **Use JPEG compression** check box remains disabled until you choose a PostScript level that supports this feature.

To install Ghostscript

1 Close any open programs.

2 On the Windows taskbar, click **Start** ▸ **Control panel**.

3 Click **Uninstall a program**.

4 Double-click **CorelDRAW Technical Suite** from the **Uninstall or change a program** page.

5 Enable the **Modify** option.

6 On the Features page, enable the **GPL Ghostscript** check box.

7 Follow the instructions in the installation wizard.

Encapsulated PostScript (EPS) technical notes

Importing an EPS file

- If the encapsulated PostScript file was imported with the **Place as Encapsulated PostScript** option, and if it contains a preview image (called a header), the preview image is imported and displayed. The EPS information remains attached to the header and is used when the image is printed to a PostScript printer.
- The PostScript Interpreted filter converts the objects in the encapsulated PostScript file to native Corel DESIGNER objects on import.
- When you import a file with large or complex gradient fills, you may generate a large number of objects.

Exporting an EPS file

- On a PostScript printer, graphics exported to the encapsulated PostScript (EPS) format print from other programs exactly as they do from a Corel graphics programs.
- You can save a header to the Tagged Image file format (TIFF) or Windows Metafile format (WMF) in black and white, 4-bit grayscale or color, or 8-bit grayscale or color. You can set the header resolution between 1 and 300 dots per inch (dpi); the default header resolution is 72 dpi. If the program importing the EPS file has a limitation on the image header size, you might receive an error message stating that the file is too large. To reduce file size, in the **EPS export** dialog box, choose **Black and White** from the **Mode** box, and lower the header resolution before exporting the file. The setting determines only the resolution of the header and has no impact on the print quality of a drawing. Color headers are useful for viewing EPS files. If the program in which you are going to use the file does not support color headers, try exporting with a mono header instead. You can also export without a header.
- Along with the graphic, exported EPS files contain a filename, program name, and date.
- To save font information in an EPS file, enable the **Include fonts** check box in the **Export text as** area.
- If you export text as curves, text is converted to vector curves.
- If a font used in the file is not available on the printer or has not been saved in the file, either the text is printed in Courier font or the drawing is not printed.

PostScript (PS or PRN)

PostScript (PS) files use PostScript language to describe the layout of text, vector graphics, or bitmaps for printing and display purposes. They can contain multiple pages. PostScript files are imported as a group of objects that you can edit.

PostScript files usually have a **.ps** filename extension, but you can also import PostScript files with a **.prn** extension. Files with a **.prn** filename extension, commonly known as Printer (PRN) files, contain instructions about how a file should be printed. These files let you reprint a document even if the application in which the document was created is not installed on your computer.

During the CorelDRAW Technical Suite installation, you have the option of installing Ghostscript, which is an application that interprets the PostScript file format. Ghostscript assists the file importing process. If you did not install Ghostscript during the installation, see "To install Ghostscript" on page 981.

You can also import encapsulated PostScript (EPS) files. For more information, see "Encapsulated PostScript (EPS)" on page 978.

To import a PostScript (PS or PRN) file

1. Click **File** ▶ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **PS, EPS, PRN - PostScript (*.ps; *.eps; *.prn)** from the list box next to the **File name** box.
4. Click the filename, and click **Import**.
5. In the **Import text as** area, enable one of the following text options:
   - **Text** — preserves text objects in the imported file so that you can edit the text
   - **Curves** — converts text to curves
6. Click **OK**.
7. Click the drawing page.

When the PostScript file contains text converted to curves, the text in the imported file is not editable, even if you choose to import the text as text.

PostScript (PS or PRN) technical notes

- PostScript files containing mesh fills with spot colors, DeviceN images, or duotone images cannot be imported. Installing Ghostscript resolves this issue.
- Mesh fills in the CMYK color mode are imported as bitmaps and cannot be edited.
- Gradient fills are imported as a group of filled objects simulating the gradient fill appearance and cannot be edited as gradient fills.
- RGB bitmaps are converted to CMYK in imported PS files. Installing Ghostscript resolves this issue.
- Font information is maintained only if the font was embedded in the original file before it was imported.
- Files that are too large cannot be imported into some programs because of memory limitations. This problem can be caused by complex gradient fills that increase the number of objects in a graphic.
- Only Printer (PRN) files, PS files, and EPS files in PostScript format are supported.

GIF

GIF is a bitmap-based format designed for use on the web. It is highly compressed to minimize file transfer time and supports images with up to 256 colors. The GIF file format supports a maximum image size of 30,000 × 30,000 pixels and uses LZW compression.

The GIF format provides the ability to store multiple bitmaps in a file. When the multiple images are displayed in rapid succession, the file is called an animated GIF file.

For Internet use, you can also save images to the JPEG and PNG formats. If you want to publish an image to the web and are not sure which format to use, see "Export bitmaps for the web" on page 422.

To import a GIF file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **GIF - CompuServe Bitmap (*.gif)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

You can also

Resample a graphic while importing	For more information, see "To resample a bitmap while importing" on page 934.
Crop a graphic while importing	For more information, see "To crop a bitmap while importing" on page 934.

You can drag on the drawing page to resize the image.

GIF technical notes

- Corel programs import versions 87A and 89A of the GIF file format, but export only to version 89A. Version 87A supports basic features and interlacing. The newer version, 89A, includes all features found in 87A plus the ability to use transparent colors and to include comments and other data from the image file.
- Corel programs support the following color depths when importing animated GIF files: black and white (1-bit), 16 colors, grayscale (8-bit), and 256 color paletted (8-bit).

High Efficiency Image File Format (HEIF)

The High Efficiency Image File Format (HEIF) supports individual images, image sequences, animation, and image metadata. Developed by the Moving Picture Experts Group (MPEG), this file format is based on the High Efficiency Video Compression (HEVC). Compared to JPEG files, HEIF files have a smaller file size without sacrificing image quality.

You can import HEIF files in Corel DESIGNER. For more information, see "To import a file into an active drawing" on page 931.

HEIF technical notes

Importing a HEIF file

- HEIF files have a **.heif** or **.heic** file extension.
- When you import a file that contains an image sequence, only the key (master) image of the sequence is imported.
- HEIF files that contain animation are not supported.

HTML

HTML files are plain-text (also known as ASCII) files that can be created using any text editor, including SimpleText and TextEdit. HTML files are intended for display on a web browser.

You can import HTML files to edit text and add web objects, bookmarks, and hyperlinks.

To import an HTML file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **HTM - HyperText Markup Language (*.htm)** from the list box next to the **File name** box.

   If you don't see this option, you first need to add the HTML filter to your installation of CorelDRAW Technical Suite. For information about modifying your installation, see "To modify or repair a CorelDRAW Technical Suite installation" on page 26.
4. Click the filename.
5. Click **Import**.
6. In the **Use default text colors** area, enable one of the following options:
   - **Yes** — uses the default color for text and for visited, unvisited, and active links, ignoring the colors specified in the **HTML** file
   - **No** — uses the colors specified in the **HTML** file
7. Click the drawing page.

HTML technical notes

Importing an HTML file

- The HTML import filter extracts editable information from a web document and brings objects into Corel DESIGNER in a manner similar to the original layout.
- Imported HTML files that exceed the boundaries of the drawing page continue down the workspace without a page break.

JPEG (JPG)

JPEG is a standard format developed by the Joint Photographic Experts Group. Through the use of superior compression techniques, this format allows the transfer of files among a wide variety of platforms. JPEG supports 8-bit grayscale, 24-bit RGB, and 32-bit CMYK color modes.

The JPEG format is commonly used on the web. For more information about exporting to the JPEG file format, see "Export bitmaps for the web" on page 422.

To import a JPEG file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **JPG - JPEG Bitmaps (*.jpg; *.jtf; *.jff; *.jpeg)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

You can also

Resample a graphic while importing	For more information, see "To resample a bitmap while importing" on page 934.
Crop a graphic while importing	For more information, see "To crop a bitmap while importing" on page 934.

You can drag on the drawing page to resize the image.

JPEG technical notes

- JPEG files can contain EXIF data. This data may affect how the JPEG files open.

JPEG 2000 (JP2)

The JPEG 2000 (JP2) file format is a JPEG image with advanced compression and file data capabilities. JPEG 2000 standard files can store more descriptive file data (or metadata), such as dimensions, tone scale, color space, and intellectual property rights, than JPEG 2000 codestream files. Codestream files are optimized for network transmission since they resist bit errors that can cause data loss on low-bandwidth channels.

Not all web browsers support JPEG 2000 formats. You may require a plug-in to view these files.

When you export the image to a JP2 file, you can choose to view download progression by resolution, quality, and position.

To import a JPEG 2000 file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **JP2 - JPEG 2000 Bitmaps (*.jp2; *.j2k)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

To export a JPEG 2000 bitmap

1. Click **File** ▸ **Export**.
2. Choose **JP2 - JPEG 2000 bitmaps** from the **Save as type** list box.
3. Type a name in the **File name** box.
4. Click **Export**.
5. Choose a **JPEG 2000** preset from the **Preset list** list box in the upper-right corner of the dialog box.
   If you want modify the preset settings, you can change the exporting options in the dialog box.
6. Click OK.

You can also

Choose a color mode	In the **Settings** area, choose a color mode from the **Color mode** list box.

You can also	
Embed the color profile	In the **Advanced** area, enable the **Embed color profile** check box.
Control image quality	In the **Settings** area, choose a quality option from the **Quality** list box or type a value.
Set the JPEG 2000 download from low to high resolution so that the size of the entire image increases	In the **Advanced** area, choose **Resolution\Quality** from the **Progression** list box.
Set the JPEG 2000 download from the upper-left corner of the image to the lower-right corner	In the **Advanced** area, choose **Resolution\Position** from the **Progression** list box.
Set the JPEG 2000 download from the upper-left corner of the image to the lower-right corner	In the **Advanced** area, choose **Position** from the **Progression** list box.
Set the JPEG 2000 download progressively by color channel	In the **Advanced** area, choose **Channels** from the **Progression** list box.
Allow JPEG 2000 codestream	In the **Advanced** area, enable the **Codestream** check box.

JPEG 2000 (JP2) technical notes

- Corel DESIGNER can import either JP2 or JPC files but export only to the JP2 format.
- Corel DESIGNER supports exporting JPEG 2000 files in 24-bit RGB, and 8-bit grayscale.
- CMYK, 48-bit RGB, and black-and-white images are not supported for export.

Kodak Photo CD Image (PCD)

Kodak Photo CD image file is a raster format developed by Eastman Kodak for scanning photographic images onto compact discs. PCD images are derived from 35-mm film negatives or slides that have been converted to digital format and stored on a CD. Photo CD allows high-quality digital storage and manipulation of photographic images. The PCD format is typically used by photofinishers and service bureaus who provide the service of placing photographs on CDs.

This file format is not supported by the 64-bit version of the application.

To import a Kodak Photo CD image file

1. Click **File** ▸ **Import**.
2. Choose the folder in which the file is stored.
3. Choose **PCD - Kodak Photo-CD image (*.pcd)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. In the **PCD import** dialog box, move any of the following sliders:
   - **Brightness** — lets you set the amount of light
   - **Contrast** — lets you specify the contrast between the pixels in the image
   - **Saturation** — lets you specify the purity of a color
   - **Red** — lets you specify the amount of red in the image

  - **Green** — lets you specify the amount of green in the image
  - **Blue** — lets you specify the amount of blue in the image

7 From the **Resolutions** list box, choose an image size.

8 From the **Image type** list box, choose a color mode.

9 Position the import placement start cursor on the drawing window, and click.

You can also

Resample a graphic while importing	For more information, see “To resample a bitmap while importing” on page 934.
Crop a graphic while importing	For more information, see “To crop a bitmap while importing” on page 934.

You can drag on the drawing page to resize the image.

You can remove the adjustments made by the photofinisher at the time the original image was scanned and placed on the Photo CD disk by enabling the **Subtract scene balance** check box.

You can identify out-of-gamut areas of the image by enabling the **Show colors out of gamut** check box, which renders the out-of-gamut pixels in pure red or pure blue.

Kodak Photo CD Image (PCD) technical notes

- Kodak Photo CD (PCD) images may be subject to copyright. The Corel program does not display a warning message about this.
- Other Kodak-compatible programs may install the Kodak **pcdlib.dll** file in the **Windows** folder instead of the **Windows\System** folder. This difference in the folder location produces an error message.
- When you import **Photo CD** files, a dialog box appears and prompts you to choose the desired file resolution and color. The resolution is limited to 72 dpi and the maximum image size is 3072 × 2048 pixels.
- You can import the following color modes: RGB (24-bit), paletted (8-bit), and grayscale (8-bit).

PICT (PCT)

The Macintosh PICT file format was developed for the macOS platform by Apple Computer Inc. It is a native file format of QuickDraw and can contain both vectors and bitmaps. The Macintosh PICT file format is widely used in Macintosh applications.

To import a PICT file

1 Click **File** ▸ **Import**.

2 Locate the folder in which the file is stored.

3 Choose **PCT - Macintosh PICT (*.pct; *.pict)** from the list box next to the **File name** box.

4 Click the filename.

5 Click **Import**.

6 Click the drawing page.

You can drag on the drawing page to resize the image.

To export a PICT file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **PCT - Macintosh PICT** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.

PICT (PCT) technical notes

- Corel graphics programs can import vector drawings and bitmaps contained in PICT (PCT) files.
- Objects that contain a fill and an outline open as a group of two objects. One object is the outline, and the other is the fill.
- PICT fills are often bitmap patterns, and the Corel program tries to maintain these fills as bitmap patterns.
- Pattern outlines are converted to a solid color.
- Text in PICT files opens as editable text. If a typeface in the imported file is not available on your computer, it is converted to the font that it most closely resembles.
- Text alignment may not be preserved in the original file. This is due to the differences in font size, and intercharacter and interword spacing between the two formats. Any misalignment is easily corrected using the text formatting settings in the program.

PaintBrush (PCX)

The PaintBrush (PCX) file format is a bitmap format originally developed by the ZSoft Corporation for the PC Paintbrush program.

To import a PaintBrush file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **PCX - PaintBrush (*.pcx)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

To export a PaintBrush file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **PCX - PaintBrush** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings.
7. In the **Convert to paletted** dialog box, adjust any of the settings.

PaintBrush (PCX) technical notes

Exporting a PCX file

- Bitmaps may be black-and-white, 16 colors, grayscale (8-bit), paletted (8-bit), or RGB color (24-bit).
- Run-length encoding (RLE) compression is supported, and the maximum image size is 64,535 × 64,535 pixels.
- These files may contain one, two, or four color planes.
- This file format is supported in Corel DESIGNER.

Importing a PCX file

- PCX files can be imported if they conform to the following PCX specifications: 2.5, 2.8, and 3.0.
- Bitmaps may be black-and-white, 16 colors, grayscale (8-bit), paletted (8-bit), or RGB color (24-bit).
- RLE compression is supported and the maximum image size is 64,535 × 64,535 pixels.
- These files may contain one, two, or four color planes. Files containing three color planes or more than four color planes cannot be imported.

Adobe Portable Document Format (PDF)

The Adobe Portable Document Format (PDF) is a file format designed to preserve fonts, images, graphics, and formatting of an original file. Using Adobe Reader and Adobe Acrobat, a PDF file can be viewed, shared, and printed by macOS, Windows, and UNIX users.

You can open or import a PDF file. When you open a PDF file, it is opened as a Corel DESIGNER file. When you import a PDF file, the file is imported as grouped objects and can be placed anywhere within your current document. You can import an entire PDF file, individual pages from the file, or multiple pages.

Some PDF files are secured by a password. You are prompted to enter a password before you can open and edit a secured PDF file. For information about PDF security options, see “PDF security options” on page 955.

You can save a file in the PDF format. For more information, see “Export to PDF” on page 947.

Importing text

The method by which PDF files store information affects how text looks and how easily it can be edited. To help ensure the best results for your document, you can choose whether to import the text in your file as text or as curves.

Importing text as text maintains its full editability while also preserving text flow, layout, and formatting. This option is recommended if you have a PDF file with extensive text blocks, such as a newsletter, and you want to reformat or add text content. By default, paragraphs are intelligently converted into artistic and paragraph text objects based on line length and spacial proximity, ensuring an accurate representation of the original text structure and organization. Moreover, if effects have been applied, the import engine aims to preserve both the effect and the associated text, facilitating subsequent editing. Depending on your preferences, however, you can choose to import text solely as artistic text.

When you import text as curves, the appearance of the text, including all effects applied to it, are preserved, and each letter is converted to a curve object. With this option, the text formatting features can no longer be used to edit the text. If you have a PDF file that contains a small amount of text that does not require editing, or if you do not have the fonts used in the PDF file, you can import the text as curves. For more information about converting text to curves, see “Find, edit, and convert text” on page 672.

Importing comments

Some PDF files can contain comments and annotations. These may consist of text, curves, and other drawings or shapes that are added to the PDF document by a reviewer. If commenting rights have been granted, you have the option of importing the comments with the PDF file. When comments are imported, they are placed on a separate “Comments” layer in the document. By default, this layer is set as non-printable.

If the PDF document contains comments written by multiple reviewers, the comments are grouped on the “Comments” layer based on the author’s name.

Cropping content

Some PDF files may contain objects that fall outside the drawing page. You can crop object parts that are not on the drawing page, or you can leave them intact.

To import an Adobe Portable Document Format file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.

3. Choose **PDF - Adobe Portable Document Format** or **All file formats** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.

   If the file is protected by a password, type a valid password in the **Password** box.
6. In the **Import text as** area, choose one of the following options:
   - **Text** — lets you edit and reformat the text from the PDF file
   - **Curves** — converts text to curves. Choose this option when you do not need to edit the text from the PDF file, and you want to maintain the appearance of the original text.

   If you are importing a multipage document, select the pages you want to import, and click **OK**.

   By default, the import engine aims to preserve the structure of the original document. It converts consecutive lines into paragraph text, while isolated lines are usually rendered as artistic text. As a result, imported text includes paragraph text, artistic text, and text with effects. To import text only as artistic text, disable the **Maintain paragraphs, text flow, and formatting** check box.

   If the document contains comments that you want to import, enable the **Import comments and place on a separate layer** check box.

   If the document contains objects that fall outside the drawing page, you can choose to crop them to the drawing page or leave them intact by enabling or disabling the **Crop content to drawing page** check box.
7. Click the drawing page.

If a block of text is imported as separate text objects, you can combine the text objects by selecting them and clicking **Object ▸ Combine**.

Adobe Portable Document Format (PDF) technical notes

Publishing a PDF file

- Texture fills created in Corel DESIGNER are exported and imported as bitmap patterns.
- Embedded 3D models are exported as embedded interactive 3D objects. If a document contains a 3D model, click **Settings** in the **Publish to PDF** dialog box, and choose **Acrobat 9.0** or higher from the **Compatibility** list box to ensure that the 3D model is interactive in PDF readers.

Importing a PDF file

- Corel DESIGNER imports Adobe Portable Document Format files.
- Transparency applied to text and graphics is preserved.
- Character attributes of text, including OpenType features, are preserved.
- DeviceN color spaces may be converted to RGB or CMYK processed colors in the imported file, depending on the file content.
- Layers are preserved in files created with Adobe Acrobat 6 and later.
- Xform objects, headers and footers are converted to symbols.
- Symbols are preserved when PDF files created with version 1.3 or later undergo round-tripping.
- Comments are preserved and imported on a separate “Comments” layer in the document.
- Text annotations, including free text and pop-up annotations, are imported as paragraph text.
- Sticky Notes display as a rectangle with the appropriate background and border color. Headers in Sticky Notes are not supported.
- Line annotations display as straight lines with the appropriate width and color. Arrows with different fill and outline colors display fill and outline of the same color.
- Square and circle annotations display as rectangles and ellipses with the appropriate fill/outline properties. Polygon and polyline annotations are mapped as polycurves with similar fill/outline properties. Cloud shapes display as polygons.
- Text markup annotations, such as highlights, underlining, and strikeouts, are imported.
- Standard ink and stamp annotations are supported. Custom stamp annotations are not supported.

HPGL Plotter File (PLT)

The HPGL Plotter File (PLT) format, developed by Hewlett-Packard, is vector-based. It is used in programs such as AutoCAD for printing drawings on plotters. Other Corel applications can interpret a SUBSET of the HPGL and HPGL/2 command set. This format uses a scaling factor of 1,016 plotter units to 1 inch.

To import an HPGL Plotter file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **PLT - HPGL Plotter File (*.plt; *.hgl)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. In the **HPGL options** dialog box, adjust any of the settings.
7. Click **OK**.

To export an HPGL Plotter file

1. Click **File** ▸ **Export**.
2. Locate the folder where you want to store the file.
3. Choose **PLT - HPGL Plotter File** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **HPGL export** dialog box, adjust any of the settings.
7. Click **OK**.

HPGL Plotter (PLT) technical notes

Importing a PLT file

- Corel programs support versions 1 and 2 of PLT file formats although some features of version 2 are not supported.
- You can import images larger than the Corel program's maximum page size by enabling the **Scale** option in the **HPGL options** dialog box, which lets you resize the imported image.
- The curve resolution factor can be set to a value between 0.0001 and 1.0 inch. The value can be very precise; up to eight decimal places are accepted. A setting of 0.0001 results in the highest resolution, but it also greatly increases file size. A curve resolution of 0.004 inch is recommended.
- The PLT file format does not contain color information. Instead, the various objects in a PLT file have certain pen numbers associated with them. When imported into a Corel program, each pen number is assigned a specific color. You can specify the color assigned to a particular pen, so that you can match the original colors of the graphic.
- The **Pen selection** list contains 256 pens, although not all of the pens may be assigned. You can change the color assignments by choosing the pen and then choosing a new color for that pen from the **Pen color** list box. Choosing **Custom colors** brings up a color definition dialog box that allows you to define a custom color according to RGB values.
- You can change the pen width assignments by choosing the pen and then choosing a new width for that pen from the **Pen width** list box.
- You can change the pen velocity by choosing the pen and then choosing a new velocity for that pen from the **Pen velocity** list box. This is useful only for exporting PLT files.
- You can set a defined pen to the **Unused** option. You can also reset the current Pen Library pen settings to the previously saved settings.
- Corel programs support numerous dotted, dashed, and solid line types of the PLT file format. The pattern number of a line in a PLT file is translated to a line type pattern.
- If the PLT file contains a font that is not on the user's computer, the **PANOSE font matching** dialog box lets the user replace the font with an available one.

Exporting a PLT file

- In Corel DESIGNER, you have the option of setting the **Plotter origin** to **Top left**.
- Only the outlines of objects are exported to the PLT file format.
- Dotted lines, dashed lines, and arrowheads are mapped to standard line types of the PLT file format.
- Bézier curves are converted to line segments.
- Outline thickness and calligraphic settings are lost.
- Outline colors are limited to eight: black, blue, red, green, magenta, yellow, cyan, and brown.

Portable Network Graphics (PNG)

The Portable Network Graphics (PNG) file format is an excellent file format for lossless, portable, and well-compressed storage of bitmaps. It takes up a minimum amount of disk space and can be easily read and exchanged between computers. The Portable Network Graphics format provides a replacement for the GIF format and can also replace many common uses of the TIFF format.

The Portable Network Graphics format is designed to work well in online viewing, such as on the web, and it's fully streamable with a progressive display option. Some web browsers do not support all formatting and features. You can export images to the Portable Network Graphics file format if you want to use transparent backgrounds, image interlacing, image maps, or animation in your webpages.

Exporting graphics to the Portable Network Graphics format converts them to bitmaps that can be used in desktop publishing programs and Microsoft Office applications. You can also edit Portable Network Graphics in image-editing programs such as Corel PHOTO-PAINT and Adobe Photoshop. For more information, see "Export bitmaps for the web" on page 422.

You can also save images to the GIF and JPEG formats to use on the Internet. If you want to publish an image to the web but are not sure which format to use, see "Export bitmaps for the web" on page 422.

To import a Portable Network Graphics file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **PNG - Portable Network Graphics (*.png)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

You can also

Resample a graphic while importing	For more information, see "To resample a bitmap while importing" on page 934.
Crop a graphic while importing	For more information, see "To crop a bitmap while importing" on page 934.

You can drag on the drawing page to resize the image.

Portable Network Graphics (PNG) technical notes

- You can import Portable Networks Graphics (PNG) files from 1-bit black and white to 24-bit color; 48-bit color is not supported.
- Masks and indexed-color, grayscale, and true color images are supported. Masks, however, are not saved in 1-bit black-and-white or 8-bit paletted files.

- LZ77 compression is supported, and the maximum image size is 30,000 × 30,000 pixels. Sample depths range from 1 to 16 bits.
- The PNG file format also checks full-file integrity and detects common transmission errors. The PNG file format can store gamma and chromatic data for improved color matching on different platforms.

Adobe Photoshop (PSD)

The Adobe Photoshop (PSD) file format is the native bitmap file format for Adobe Photoshop.

To import an Adobe Photoshop file

1. Click **File** ▶ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **PSD - Adobe Photoshop (*.psd; *.pdd)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

You can also

Resample a graphic while importing	For more information, see "To resample a bitmap while importing" on page 934.
Crop a graphic while importing	For more information, see "To crop a bitmap while importing" on page 934.

To export an Adobe Photoshop file

1. Click **File** ▶ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **PSD - Adobe Photoshop** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings.

You can export to an image with a transparent background.

Adobe Photoshop (PSD) technical notes

Importing a PSD file

- Monotone, grayscale, duotone, 48-bit RGB, and up to 32-bit CMYK images are supported.
- Some layer effects cannot be imported. (Gradient map adjustment layer is imported without Noise, Opacity stops, and Dither.)
- Imported layers using the Darken Color and Lighten Color blend modes map to the If Darker and If Lighter merge modes, respectively. For more information about working with merge modes, see "Merge modes" on page 635.
- Files that contain spot color channels are imported as multichannel (DeviceN) bitmaps.

Exporting a PSD file

- This format supports 1-bit black-and-white and up to 32-bit CMYK color images.

- Layers are supported.
- Text is rasterized.
- Spot color channel information is preserved in the exported file.

Corel Painter (RIF)

Imported Corel® Painter® (RIF) files retain information such as floating objects, which makes the files much larger than GIF or JPEG files. Corel Painter files can be imported for resizing and adjusting floaters.

To import a Corel Painter file

1 Click **File** ▸ **Import**.

2 Locate the folder in which the file is stored.

3 Choose **RIFF - Painter (*.rif)** from the list box next to the **File name** box.

4 Click the filename.

5 Click **Import**.

6 Click the drawing page.

You can also

Resample a graphic while importing	For more information, see "To resample a bitmap while importing" on page 934.
Crop a graphic while importing	For more information, see "To crop a bitmap while importing" on page 934.

Corel Painter (RIF) technical notes

- The embedded color profile is preserved, but can be changed after importing the file.
- If the Corel Painter image contains a transparent background, which is called a canvas in Corel Painter, it is preserved.
- Vector shapes are not preserved in the imported file.
- Text and annotations are not preserved.
- Bitmap layers are imported as grouped objects.
- Liquid Ink, Watercolor, Digital Watercolor, and plug-in layers are imported as RGB objects.
- Mosaics and tessellations are imported as RGB objects.
- Image slicing is not retained.

Scalable Vector Graphics (SVG)

Scalable Vector Graphics (SVG) is an open standard graphics file format that allows designers to put the power of vector graphics to work on the web. It was created by the World Wide Web Consortium (W3C).

SVG files are described in Extensible Markup Language (XML). They are vector graphic images, which can provide superior detail and faster download times than bitmaps. Compressed SVG files have an **.svgz** filename extension.

Unicode support

SVG files support Unicode encoding for text. When exporting an SVG file, you can choose a Unicode encoding method.

Embedding and linking

You can embed information in an SVG file, or you can create additional files to store some of the information. For example, you can embed a style sheet in an SVG file, or you can create an external cascading style sheet and link it to the SVG file. JavaScript, which may be used for rollovers and interactive effects, is embedded in the exported file by default. But you can choose to store it as a separate file linked to the SVG file. Also, you can embed bitmaps, or you can save bitmaps as externally linked files.

Interactive effects

If the document contains InteractiveSVG object data, you can include interactive effects in the exported file. For information about InteractiveSVG, see "Apply InteractiveSVG data to objects" on page 456.

S1000D extensions

You can export SVG files that support S1000D hotspots and data-module navigation.

Exporting text

You can export text as text or curves. When exporting text as text, you can choose to embed all fonts in an SVG file to have full editing capabilities. You can also embed only the fonts used, and common English or common Roman fonts.

Using preset export options

To make your work easier, you can use preset export options, and you can create custom preset export options that you can reuse later.

Using SVG colors

SVG colors correspond to color keywords. You can use the SVG color palette available in the application to help ensure that colors in the exported SVG file are defined by color keywords. To ensure that the SVG color names you choose are retained in the SVG exported file, it is recommended that you disable color correction. For information about color correction, see "Get started with color management" on page 519.

Adding reference information to SVG objects

Reference information can be added and retained in an exported SVG object. You can add information to an object so that the information appears in the file's XML tags. These tags are derived from the data field names, each of which is formatted as general text, data and time, linear and angular dimensions, or numbers. For example, you can name individual objects in the drawing and add comments for each of these objects. The name and comments for each object display in the tags of the exported SVG file.

To import a Scalable Vector Graphics file

1 Click **File** ▸ **Import**.

2 Locate the folder in which the file is stored, select the file, and click **Import**.

3 In the **Import SVG file** dialog box, enable one of the following options:

- **Automatic** — scales the drawing using the scale of the source file
- **English (1 unit = 1 inch)** — lets you scale the drawing in inches
- **Metric (1 unit = 1 mm)** — lets you scale the drawing in millimeters

4 Choose a drawing scale from the **Scaling** list box.

5 Click OK.

6 Click the drawing page where you want to place the file.

For more information about importing SVG files, see "Importing an SVG file" on page 998.

For more information about placing the imported file, see "To import a file into an active drawing" on page 931.

To export a Scalable Vector Graphics file

1. Click **File** ▸ **Export**.
2. In the **Export** dialog box, locate the folder in which you want to save the file, and type a filename in the **File name** list box.
3. Choose **SVG - Scalable vector graphics** or **SVGZ - Compressed SVG** from the **Save as type** list box.
4. Click **Export**.
5. In the **SVG Export** dialog box, choose an SVG version for the exported file from the **Compatibility** list box.
6. From the **Encoding method** list box, choose one of the following encoding options:
   - **Unicode - UTF-8** — produces a smaller file size. This is the default encoding method and is useful in most circumstances.
   - **Unicode - UTF-16** — produces a bigger file size
7. Choose one of the following options from the **Styling options** list box:
   - **Presentation attributes** — lets you specify attributes directly in an element in the exported file
   - **Internal style sheet** — uses the CLASS attribute to embed the style sheet in the Scalable Vector Graphics file
   - **External CSS** — creates an external cascading style sheet file and links it to the Scalable Vector Graphics file

   If the file contains InteractiveSVG object data, enable the **Use Object Data** check box to include interactive effects in the exported file.

   JavaScript related to rollovers and interactive effects can be saved to a separate file by enabling the **Link Externally** check box in the **JavaScript** area.
8. In the **Export text** area, enable one of the following options:
   - **As text** — exports text as editable characters, known as glyphs
   - **As curves** — exports text as curves

You can also

Include hotspots	Enable the **Include hotspots** check box.
Specify the dimensions of the exported document	In the **Document Setup** area, type a value in the **Height** and **Width** boxes.
Change the unit of measurement	Choose a unit of measurement from the list box to the right of the **Height** and **Width** boxes.
Set the drawing precision	From the **Drawing precision** list box, select the drawing precision defined as a ratio of units. When you choose pixels as the export unit of measurement in the **Document Setup** area, the application automatically sets the drawing precision to 1:1 and rounds all dimensions in the SVG file to the nearest pixel. With smaller documents, the output is not affected. With larger documents, however, rounding the pixel measurements may result in output inaccuracies — objects in the document may look different from the objects in the exported file. To avoid such inaccuracies and increase the precision of the vector coordinates, enable the **Use decimal precision** option or choose a drawing precision value higher than 1:10. Note that using decimal precision increases the size of the exported file.
Set the number of fountain fill steps to export	In the **Fountain steps** box, type the number of fill levels.

You can also

Embed a font	Enable the **Embed font in file** check box. Choose which fonts you want to embed from the **Character subsetting** list box.
Give an embedded font priority over the default browser font	Enable the **Give embedded font priority** check box.
Export bitmaps to the JPEG, GIF, or PNG file format	Choose a bitmap format from the **Bitmap export type** list box, and enable one of the following options: • **Link images** — saves each bitmap as a separate file that is linked to the SVG file • **Embed images** — embeds each bitmap in the SVG file
Apply preset export options	Choose a preset from the **Presets** list box.
Create custom preset export options	Choose the settings you want, click the **Add preset** button + beside the **Presets** list box, and type a name for the settings.
Preview the exported file	Click **Preview**.

You must embed fonts when you require the display of a specific font that the users may not have installed on their computers.

As the number of fonts or fountain fill steps increases, so does the size of the file.

Objects with mesh fills or drop shadows are exported as bitmaps.

If no single element in a drawing is selected, the content of the entire page is exported.

To choose a color by using the SVG color palette

1. Select an object.
2. Click **Window** ▸ **Color Palettes** ▸ **More Palettes**.
3. From the **Palette libraries** folder, double-click the **Process** folder.
4. Enable the **SVG colors** check box.
5. Click a color swatch on the SVG color palette.

To add reference information to a Scalable Vector Graphics object

1. Select an object using the **Pick** tool.
2. Click **Window** ▸ **Object Data**.
3. In the **Name/value** list, click a data field name.
4. Type the information in the text box.

You can also

Rename a data field	Click the **Open field editor** button. Choose the name of the data field, and type a new name.

You can also

Add a data field	Click the **Open field editor** button. Click **New Field**, and type the name of the new field.
Change the data field format	Click the **Open field editor** button. Click a field name and then click the **Change** button. Enable a field type option.

Fields containing no values are ignored when a file is exported to the Scalable Vector Graphics format.

Scalable Vector Graphics (SVG) technical notes

Importing an SVG file

- Most of the information in SVG files created in other programs is preserved in the imported file, even if Corel DESIGNER does not support a feature. For example, information about ink strokes in an SVG file created in another program is preserved in the imported file, even though the ink strokes are not displayed.
- Clipped and masked objects are imported as PowerClip objects.
- Group, object, and symbol names and IDs are retained in the imported file.
- Symbols in the imported file appear in the **Symbols** docker.
- Bitmap files embedded in an SVG file are retained.
- SVG color definitions and names are supported.
- Round-tripping is supported.
- Metadata is supported.
- Hyperlinks are supported.

Exporting an SVG file

- Scalable Vector Graphics (SVG) allows three types of graphic objects: vector graphic shapes (for example, paths consisting of straight lines and curves), images, and text.
- Drop shadows are rasterized in SVG files.
- Hotspot information added to a drawing is retained in the exported file. For information about hotspotting, see "Add, edit, and manage object data" on page 449.
- All Corel DESIGNER symbols are supported on export as SVG symbols.
- Object, layer, group, and symbol names are also supported. If the names are the same, the SVG file appends unique numbers to the object IDs. Invalid names are corrected on export.
- Graphical objects can be grouped, styled, transformed, and combined into previously rendered objects.
- You can export text as editable characters, so that after you publish an SVG graphic to the web, text continues to be recognized as text. Text strings can be restyled, copied and pasted, or indexed by search engines. Text can also be edited by SVG-capable editing programs, eliminating the need for maintaining multiple versions of graphic images for editing.
- The SVG standard allows the use of Cascading Style Sheets (CSS) to define font, text, and color properties of objects on a page.
- Layers are retained as groups in the exported file. If you import the file back into Corel DESIGNER, the layer groups are converted into layers with the original layer names preserved.
- Only the active page in a drawing is exported. If you want to export only a part of a drawing, enable the **Selected only** check box in the **Export** dialog box.
- URLs assigned to text objects are retained in the exported file.
- Transformations, such as rotation and skewing, are usually retained in the exported files. In some cases, transformations may be lost, and transformed shapes may be converted into curves.

Adobe Flash (SWF)

Important note! Support for Flash content was discontinued on January 12, 2021. We don’t recommend exporting files to the Adobe Flash (SWF) format. For more information, see https://www.adobe.com/ca/products/flashplayer/end-of-life.html.

Adobe Flash is a file format for creating and displaying vector-based images and animation. Macromedia Flash files are extremely compact and of high quality, making them ideal for use on the web.

Before you save a file to the Adobe Flash file format, you can determine whether the file has potential export problems. You can check the current file and display a summary of errors, possible problems, and a suggestion for resolving the issue.

To export an Adobe Flash file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **SWF - Adobe Flash** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **Flash export** dialog box, choose values from any of the following list boxes:
   - **JPG compression** — specifies the amount of JPEG file compression
   - **Resolution (dpi)** — specifies the resolution of the image
   - **Smoothing** — tones down differences between adjacent pixels
7. Enable one of the following options in the **Bounding box size** area:
   - **Page** — applies the bounding box to the page
   - **Objects** — aligns the bounding box to the objects in the file
8. Enable any of the following check boxes in the **Optimization** area:
   - **Convert dashed outlines** — converts dashed outlines to solid lines
   - **Rounded caps and corners** — rounds the corners and endpoints of lines and curves
   - **Use default fountain steps** — lets you use the default number of steps for fountain fills

You can save the settings in the **Flash export** dialog box to a preset by clicking the **Add preset** button + and typing a name in the **Setting name** box.

To preview a Adobe Flash file in a browser, you must have the Adobe Flash Player plug-in installed on your computer.

To view the issues summary for an Adobe Flash file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **SWF - Adobe Flash** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **Flash export** dialog box, click the **Issues** tab.
7. Click an error or warning in the error list to see the details and suggestions for resolving the issue.

   If you want to overlook certain issues, click **Settings**, and disable the check boxes that correspond to those issues.

The **Issues** tab heading indicates the number of issues. The icon on the tab heading changes, depending on the severity of the issue or issues identified.

Adobe Flash (SWF) technical notes

- Adobe Flash (SWF) files cannot be imported into Corel DESIGNER.

TARGA (TGA)

The TARGA (TGA) graphics format is used for saving bitmaps. It supports various compression systems and can represent bitmaps ranging from black-and-white to RGB color. You can import or export TGA files in Corel DESIGNER.

To import a TARGA file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **TGA - Targa bitmap** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

To export a TARGA file

1. Click **File** ▸ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **TGA - Targa bitmap** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
   To compress an image while exporting it, choose a compression type from the **Compression type** list box.
5. Click **Export**.
6. In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings, and click **OK**.
7. In the **TGA export** dialog box, enable one of the following options:
   - **Normal**
   - **Enhanced**

Black-and-white images cannot be saved as TARGA files.

TARGA (TGA) technical notes

- The following features are supported: uncompressed color-mapped images, uncompressed RGB images, run-length encoding (RLE) compressed color-mapped images, RLE-compressed RGB images (types 1, 2, 9, and 10 as defined by the AT&T Electronic Photography and Imaging Center), and masks.
- The type of file produced depends on the number of colors exported. For example, 24-bit color TARGA (TGA) files are exported as RLE-compressed RGB bitmaps.
- You can import TGA files from 8-bit grayscale to 24-bit RGB.
- Masks are not saved in 1-bit black-and-white or 8-bit paletted files.
- RLE compression is supported, and the maximum image size is 64,535 × 64,535 pixels.

TIFF

The Tagged Image File format (TIFF) is a raster format designed as a standard. Almost every graphics application can read and write TIFF files. TIFF supports various color modes and bit depths.

For information about importing TIFF files, see “To import a file into an active drawing” on page 931.

To export a TIFF file

1. Click **File** ▶ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **TIF - TIFF bitmap** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings, and click **OK**.

TIFF technical notes

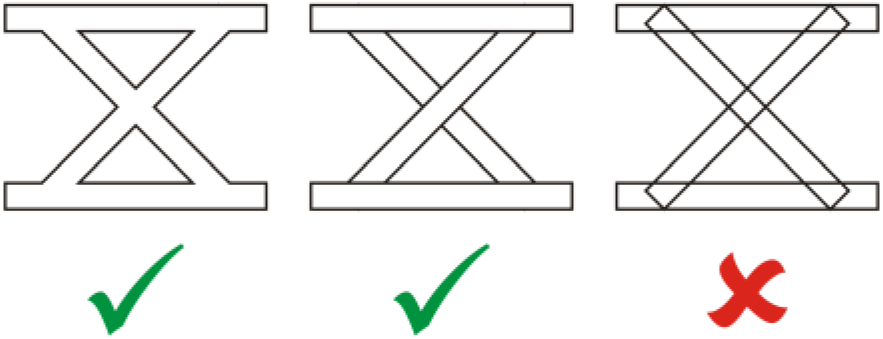
- When importing a TIFF that contains multiple pages, you can import all pages or choose the individual pages that you want to import.
- Black-and-white, color, and grayscale TIFF files up to and including the 6.0 specification can be imported and exported.
- TIFF files compressed using JPEG, ZIP, CCITT, Packbits 32773, or LZW compression can also be imported. However, you may notice additional loading time with these files because the program decodes the file compression.

TrueType Font (TTF)

The TrueType Font (TTF) file format was created jointly by Apple Computer and Microsoft Corporation. It is the most common format for fonts used in both Macintosh and Windows operating systems. The TTF file format prints font characters as bitmaps or vectors depending on the capabilities of your printer. True Type fonts appear the same in print and on-screen, and they can be resized to any height.

TrueType Fonts (TTF) technical notes

- TrueType fonts exported from Corel DESIGNER are unhinted.
- Each exported character constitutes a single object. Before you export multiple objects, you must combine them by clicking **Object** ▶ **Combine**. You cannot export multiple objects or grouped objects.
- Fill and outline attributes applied to objects are not exported.
- For best results, avoid intersecting lines. Any object in your character should lie completely inside or outside of others, as shown in the following example.



Left to right: three objects correctly combined; five objects correctly combined; five objects incorrectly combined

Visio (VSD)

- VSD is the Visio drawing format. It can contain bitmaps and vectors.
- You can import all VSD file types, up to VSD 2007.
- Rectangle shapes are imported as rectangle objects.
- Circle and ellipse shapes are imported as ellipse objects.
- Curvygon, pentagon, hexagon, heptagon, octagon, and megagon shapes are imported as polygon objects.
- All other shapes are imported as polycurves.

Google Web Picture (WEBP)

Corel DESIGNER offers support for the Google Web Picture (***.webp**) file format. This open standard format developed by Google provides lossless and lossy compression for images designed for use on the web.

You can import WEBP files in Corel DESIGNER or export Corel DESIGNER files to the WEBP file format. You import WEBP files as you would any other supported file. For more information about importing files, see "Import files" on page 931. When you export a file to the WEBP format, you can choose from several presets to suit your needs. You can also create a new preset from scratch or edit any existing preset and save it as a custom preset. For more information about creating presets, see "To save a preset for exporting web-compatible images" on page 428.

You can choose between two compression methods: lossy and lossless. With lossless compression, images do not lose any quality but are larger in size. With lossy compression, images are smaller in size, but suffer a quality loss. You can control the compression factor for RGB channels by modifying the **Quality** setting. When using the lossy method, a small factor produces a smaller file with lower quality. A value of 100 lets you achieve the best quality. With the lossless method, the **Quality** setting adjusts the compression. A small factor enables faster encoding speed but produces a larger file. A value of 100 lets you achieve maximum RGB compression and generate smaller files.

You can also control the ratio between encoding speed, file size, and quality by adjusting the **Compression ratio**. Lower values produce larger files with lower compression quality, and faster processing time. Higher values produce smaller files with higher compression quality, and slower encoding time.

When exporting to the WEBP file format, you can preserve the transparent background of images.

Images can be resized on export by using the **Transformation** controls.

To import a WEBP file

1 Click **File** ▸ **Import**.

2 Locate the folder in which the file is stored.

3 Choose **WEBP – Google Web Picture (*.webp)** from the list box next to the **File name** box.

4 Click the filename.
5 Click **Import**.
6 Click the drawing page.

When importing WEBP files, transparency is maintained.

To export a WEBP file

1 Click **File** ▶ **Export**.
2 Choose the folder where you want to save the file.
3 Choose **WEBP – Google Web Picture (*.webp)** from the **Save as type** list box.
4 Type a filename in the **File name** list box.
5 Click **Export**.
6 In the **WebP** dialog box, choose a preset from the **Preset** list box in the upper-right corner of the dialog box.

Preset	Description
Low quality WEBP	Using lossy encoding, this preset produces images with small file size, low RGB compression quality, and fast conversion time.
Medium quality WEBP	Using lossy encoding, this preset produces images with medium quality and file size and moderate RGB compression.
High quality WEBP	Using lossless encoding, this preset produces images with maximum RGB compression, larger file size, and slow processing time.
Custom	Lets you specify custom settings
Original	Maintains the original settings of the image

7 Click **OK**.

You can also	
Choose an encoding method	Enable one of the following options: • **Lossy** • **Lossless**
Set the compression factor for RGB channels	Choose an option from the **Quality** list. Lower values produce smaller files at the expense of image quality. Higher values produce larger files with higher image quality.
Set the ratio between encoding speed, file size, and quality	Choose an option from the **Compression ratio** list.

You can also

	Lower values produce larger files with lower compression quality, and faster processing time. Higher values produce smaller files with higher compression quality, and slower encoding time.
Export an image with alpha transparency	Enable the **Transparency** check box.
Resize a file on export	See “To resize an object when exporting a web-compatible bitmap” on page 425.
Set preview options in the **Export to WEBP** dialog box	See “To adjust the object-export preview” on page 423.

WordPerfect Document (WPD)

The WordPerfect Document format (WPD) is the native file format for WordPerfect files. Corel DESIGNER supports WPD files from WordPerfect 4.2 to the latest version. WordPerfect files for versions 4 and 5 have the file extensions **.wp4** and **.wp5**.

For more information, see “General notes on importing text files” on page 1008.

WordPerfect Document (WPD) technical notes

- When you import text from a WPD file, you can maintain formatting, maintain fonts and formatting, or discard fonts and formatting.
- When you import or export a WordPerfect file, only text is transferred. Graphic elements are not imported or exported.
- The following features are not supported: index functions, text in tables of contents, and style sheets.
- Equations and formulas created in the WordPerfect equation language are converted to regular text.
- Graphic features like HLine and VLine are not converted.
- When importing text, the page size in the original document is ignored. The text is fit to the current page size, which may affect the placement of text.

WordPerfect Graphic (WPG)

The Corel WordPerfect Graphic file format (WPG) is primarily a vector graphic format, but it can store both bitmap and vector data. The WPG files may contain up to 256 colors, chosen from a palette of more than 1 million colors.

To import a WordPerfect Graphic file

1. Click **File** ▸ **Import**.
2. Locate the folder in which the file is stored.
3. Choose **WPG - Corel WordPerfect Graphic (*.wpg)** from the list box next to the **File name** box.
4. Click the filename.
5. Click **Import**.
6. Click the drawing page.

Any embedded Windows Metafile Format (WMF) or Enhanced Metafile Format (EMF) graphics are preserved in the imported file. If the file contains other graphic elements, these are lost during conversion and do not appear in Corel DESIGNER.

To export a WordPerfect Graphic file

1. Click **File** ▶ **Export**.
2. Locate the folder in which you want to save the file.
3. Choose **WPG - Corel WordPerfect Graphic** from the **Save as type** list box.
4. Type a filename in the **File name** list box.
5. Click **Export**.
6. Enable one of the following options in the **Export colors** area:
   - **16 colors** — exports the image as a 16-color image
   - **256 colors** — exports the image as a 256-color image
7. Enable one of the following options in the **Export text as** area:
   - **Text** — exports text as editable characters
   - **Curves** — exports text as curves
8. Enable one of the following options in the **Export file as** area:
   - **WordPerfect Version 1.0** — supported by WordPerfect 5.1 and earlier
   - **WordPerfect Version 2.0** — supported by WordPerfect 6 and later

WordPerfect Graphic (WPG) technical notes

- Graphics Text Type 2 is not supported.

RAW camera file formats

A RAW camera file is a data file captured by the image censor of a high-end digital camera. RAW camera files contain minimal in-camera processing, such as sharpening or digital zoom, and they give you full control over the sharpness, contrast, and saturation of images. Various RAW camera file formats exist, so the files can have different filename extensions, such as **.nef**, **.crw**, **.dcr**, **.orf**, or **.mrw**.

You can import RAW camera files directly into Corel DESIGNER. For more information, see "Use RAW camera files" on page 877.

Wavelet Compressed Bitmap (WI)

This file format is not supported by the 64-bit version of the suite.

Importing a WI file

- Corel programs support the following color depths when you import Wavelet Compressed Bitmap (**.wi**) files: 256-shade (8-bit) grayscale, and 24-bit RGB.

Exporting a WI file

- Corel programs support the following color depths when you export to the Wavelet Compressed Bitmap file format: 256 shade (8-bit) grayscale, 24-bit RGB.
- The Wavelet Compressed Bitmap file format supports Wavelet compression. It also supports a minimum image size of 16 pixels and a maximum size of 2,048 pixels.

Windows Metafile Format (WMF)

Developed by Microsoft Corporation, this file format stores both vector and bitmap information. It was developed as the file format for Microsoft Windows 3. It supports 24-bit RGB color and is supported by most Windows applications.

Windows Metafile Format (WMF) technical notes

Importing a WMF file

- Corel DESIGNER substitutes fonts that are missing from a file in the WMF format from similar fonts available on your computer.
- The following features are not supported: PANOSE font matching and rotated and skewed bitmaps.

Exporting a WMF file

- The WMF format is used to export graphics to Windows programs.
- A header contains additional information, such as sizing. Therefore, a WMF file can successfully be exported from Corel DESIGNER if the header is included.
- Text is maintained as text when exported, and WMF files can be very large. This can cause problems in programs that limit the size of imported files.
- The WMF format is 16 bits, while Corel DESIGNER is 32 bits. When you export a WMF file, the 32-bit numbers are converted to 16 bits. For example, lines that are thinner than 0.01388 inch appear as hairlines because the WMF format does not have enough precision to specify these widths accurately.

XML Localization Interchange (XLIFF)

XML Localization Interchange file format (XLIFF) is an XML-based format used to share translatable text between localization tools and software. For more information, see “Work with translated text” on page 721.

Additional file formats

Corel DESIGNER also supports the following file formats:

- ANSI Text (TXT) — ANSI Text (TXT) is a vector format that stores ANSI characters. This format is able to store text information but not formatting information, such as the font type or size. When a TXT file is imported to or exported from Corel DESIGNER, only the text is transferred. If the file has graphic elements, they are not imported or exported.
- CALS Compressed Bitmap (CAL) — CALS Raster (CAL) is a bitmap format used mainly for document storage by high-end CAD programs. It supports a monochrome (1-bit) color depth and is used as a data graphics exchange format for computer-aided design and manufacturing, technical graphics, and image-processing applications.
- Corel ArtShow 5 (CPX) — The CPX file format is a native file format of Corel ArtShow 5. It can contain both vectors and bitmaps.
- Corel Presentations (SHW) — The SHW file format is a native format of Corel Presentations.
- Corel R.A.V.E.™ (CLK) — The CLK file format is an animation file format that is native to Corel R.A.V.E.
- CorelDRAW Compressed (CDX) — The CDX file format is a compressed CorelDRAW file.
- Corel DESIGNER or CorelDRAW Template (CDT) — The CDT file format is for a Corel DESIGNER or CorelDRAW template file.Encapsulated PostScript (Desktop Color Separation) — The DCS file format, developed by QuarkXPress, is an extension of the standard encapsulated PostScript (EPS) file format. Typically, the DCS file format consists of five files. Four of the five files contain information about high-resolution color. This information is expressed in CMYK (cyan, magenta, yellow and black) format. The fifth file, considered the master file, contains a PICT preview of the DCS file.
- EXE — The EXE format is a Windows 3.x/NT bitmap resource and can store an ICO file as a Windows 3.x/NT icon resource.
- FPX — The FlashPix file format stores images at different resolutions in a single file. This file format is not supported by the 64-bit version of the suite.
- Frame Vector Metafile (FMV) — The FMV file format is used for a Frame Vector Metafile.
- GEM Paint (IMG) — GEM Paint (IMG) is a bitmap format that is the native bitmap file format of the GEM environment. IMG files support 1- and 4-bit paletted color and are compressed by using an RLE method. IMG was a common format in the early days of desktop publishing.
- GEM File (GEM) — The GEM file format is used for a GEM file.
- GIMP (XCF) — XCF is the native GIMP format. It supports layers and other GIMP-specific information.
- ICO — The ICO format is a Windows 3.x/NT icon resource.
- MacPaint Bitmap (MAC) — MacPaint (MAC) is a bitmap format that uses the filename extensions MAC, PCT, PNT, and PIX. It is the format used by the MacPaint program that was included with the Macintosh 128. It supports only two colors and a palette of patterns. It is

used mainly by Macintosh graphics applications to store black-and-white graphics and clipart. The maximum size for MAC images is 720 × 576 pixels.

- Macromedia FreeHand (FH) — the FH format is the native vector file format for Macromedia Freehand. Corel graphics applications support versions 7 and 8 of Macromedia FreeHand.
- MET Metafile (MET) — The MET file format is for a MET Metafile.
- Micrografx Picture Publisher 4 (PP4) — The PP4 file format is a native file format of Micrografx Picture Publisher 4.
- Microsoft Excel (XLS) — The XLS file format is the native file format of a Microsoft Excel workbook.
- Microsoft PowerPoint (PPT) — The PPT file format is native to Microsoft PowerPoint.
- NAP Metafile (NAP) — The NAP file format is used for a NAP Metafile.
- PostScript Interpreted (PS or PRN) — PRN PostScript (PS or PRN) is a metafile format for PostScript printers. This format is written in ANSI text. The PostScript Interpreted import filter can import PS, PRN, and EPS PostScript files.
- SCITEX CT Bitmap (SCT) — The SCT file format is used for importing 32-bit color and grayscale SCITEX images. SCITEX bitmaps are created from high-end scanners. The bitmaps are then processed for output by film recorders or high-end page layout programs.
- XPixMap Image (XPM) — The XPM file format is used with an XPixMap Image file.

Recommended formats for importing graphics

The table below shows what file formats to use when you are importing graphics from other applications.

Application	Recommended import format
Adobe Illustrator	AI, PDF
AutoCAD	DXF, DWG, HPGL (PLT files)
Text editors	Clipboard and Paragraph text import

Recommended formats for exporting graphics

When exporting graphics to be used in Adobe PageMaker, use the encapsulated PostScript file format if you have a PostScript printer. If you have a non-PostScript printer, the WMF format is recommended.

The following table lists the recommended file formats for exporting to page layout and desktop publishing packages that have graphics editing capabilities.

Application	Recommended format
Adobe Illustrator	AI
AutoCAD	DXF
Macromedia FreeHand and other vector programs	PCT, AI
WordPerfect Office	WPG
Micrografx Designer	CGM

The HPGL or DXF outlines formats are recommended for exporting graphics to be output to devices such as plotters and computer-driven cutters.

General notes on importing text files

- When you import a text file into a Corel program, it appears almost the same as in the source program. However, some formatting attributes and page layout features may not be supported. In such cases, the program tries to simulate the results of a feature when a reasonable substitution can be made.
- The following word-processing features are not supported: headers, footers, footnotes and endnotes, columns, and macros.
- Font matching support is included. You can modify font-matching settings in the **Font matching results** dialog box. Fonts are converted by size and by family, provided the source file format includes font family information that the program can access.
- Rich Text Format (**.rtf**) files are automatically converted to the Microsoft Windows ANSI (American National Standards Institute) character set. The Macintosh Character Set and Standard IBM PC Code Page 437 are also supported.
- Corel graphics programs match characters as closely as possible. Font matching is used if the imported text font is not on the user’s system. However, if a match cannot be made, the font characters appear in the program as unrecognizable text.
- Conversion of font sizes is supported.
- Corel graphics programs support all font families for the following word-processing programs and formats: Corel WordPerfect, Microsoft RTF, Microsoft Word PC, Microsoft Word Macintosh, Word for Windows.
- Corel graphics programs support only selected fonts from the fonts supported by Ami Professional. This typically includes Standard PostScript fonts and the Standard HP PCL fonts.
- When Macintosh files are converted, font support is limited to the supported font families of the Windows formats.
- Fonts converted to formats other than those listed in the table above are mapped to fonts that Corel graphics programs find as the best fit.
- You may encounter alignment problems when converting from and to a proportional and nonproportional font. Therefore, if you import a document created in a nonproportional font to a proportional font, some pages may have more text on a page than the original document.
- Source documents that contain a table of contents and index are converted into the appropriate functions in an **.rtf** file.
- Data that is automatically outlined is converted to regular text.
- Style sheet properties are converted to RTF. The file appears as in the source program; however, the style sheet from the original program is not imported.
- Text contained within a frame or a positioned object is retained.

Customize and automate

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Use macros and scripts to automate tasks 1027

Corel DESIGNER™ 2026

Customize Corel DESIGNER

You can customize your application by arranging command bars and commands to suit your needs and changing the color of window borders. Command bars include menus, toolbars, the property bar, the toolbox, and the status bar.

This section contains the following topics:

- "Choose options" (page 1011)
- "Configure GPUs" (page 1012)
- "Save and restore defaults" (page 1013)
- "Create workspaces" (page 1013)
- "Import and export workspaces" (page 1014)
- "Customize workspace appearance" (page 1015)
- "Customize keyboard shortcuts" (page 1017)
- "Customize menus" (page 1018)
- "Customize toolbars and other command bars" (page 1019)
- "Customize the toolbox" (page 1023)
- "Customize the property bar" (page 1023)
- "Customize the status bar" (page 1024)
- "Customize filters" (page 1025)

Choose options

The following categories of options are available to help you match settings to your workflow.

- **Application Options** (**Tools** ▶ **Options** ▶ **Corel DESIGNER**) are specific to Corel DESIGNER. You can choose the application behavior on startup, customize display colors, and adjust auto-save and backup settings. Other application options apply to editing objects, text, your digital pen, snapping, PowerClip, PowerTRACE, warnings, and plug-ins.
- **Customization Options** (**Tools** ▶ **Options** ▶ **Customization**) let you adjust the size of the user interface (UI) elements, pick a UI theme, and set the window border and desktop colors. In addition, you can rearrange command bars and controls, and you can create toolbars for your most commonly used controls. For more information, see "Customize workspace appearance" on page 1015, "Customize menus" on page 1018, "Customize toolbars and other command bars" on page 1019, "Customize the property bar" on page 1023, and "Customize the status bar" on page 1024.
- **Tool Options** (**Tools** ▶ **Options** ▶ **Tools**) let you set the default behavior of commonly used tools such as the **Pick**, **Eraser**, **Zoom**, **Pan**, **Rectangle**, **Ellipse**, **Connector**, **Dimension**, and **Mesh Fill** tools.
- **Global Options** (**Tools** ▶ **Options** ▶ **Global**) affect the entire suite. You can choose the language of the user interface, adjust print settings, and change the location for saving content such as fills, fonts, and color palettes. You can also customize the list of the active

file filters, and you can adjust privacy and personalization settings. For example, you can opt out of feature tracking, and you can update your profile to receive better recommendations for learning materials.

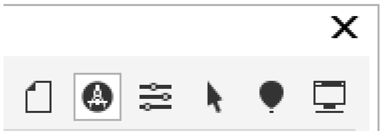
- **Document Options** (**Layout** ▸ **Document Options**) apply to the active document. They include page size, page viewing mode, layout, grid, ruler, and guideline settings as well as duplicate offset. These options are available only when a document is open.

In addition, you can access color management options to manage document colors for display and printing. For more information, see "Get started with color management" on page 519.

Each category of options is accessible from a different menu command and brings up a specific page in the **Options** dialog box. If you cannot find the setting you need, you can switch to another category with a single click.

To switch to another category of options

- Click one of the following buttons in the upper-right corner of the **Options** dialog box:
  - **Document**
  - **Corel DESIGNER**
  - **Customization**
  - **Tools**
  - **Global**
  - **Workspaces**



Switch between categories by clicking the corresponding button in the Options dialog box.

Configure GPUs

If your system has multiple available graphics processing units (GPUs), you can select which one CorelDRAW Technical Suite uses for various processing tasks.

CorelDRAW Technical Suite utilizes GPU hardware acceleration in the following areas:

- **Display** – provides fluid panning, zooming, and screen rendering
- **Effects** – lets you apply bitmap effects as lenses, providing greater precision and design freedom
- **Art Styles** – these presets use AI technology to modify an image or object, producing a stylized version while preserving the original content
- **Resampling** – AI-powered upsampling is used to enlarge images and trace bitmaps, resulting in clean edges, sharpness, and fine details
- **JPEG Artifact Removal** – advanced machine-learning technology is used to remove JPEG compression artifacts, restoring both color and detail in images

To configure GPUs

1. Click **Tools** ▸ **Options** ▸ **Global**.

   By default, the **Use hardware acceleration** check box is enabled.
2. Choose a GPU from the **Use hardware acceleration** list box.
3. Enable or disable the check boxes that correspond with the areas of hardware acceleration that you want to turn on or off:
   - **Display**
   - **Effects**

- Art Styles
- Resampling
- JPEG Artifact Removal

If the selected GPU is not normally used for display, CorelDRAW Technical Suite will continue to use the OS-designated GPU for display to maintain optimal performance. The selected GPU will be used for all other hardware acceleration options.

Changes made to the GPU configuration may require an application restart.

Save and restore defaults

Many application settings apply to the active drawing only. These include page layout options, grid and ruler settings, guideline settings, style options, save options, some tool settings, and web publishing options. Saving the current settings as defaults lets you use the settings of the active drawing for all new drawings you create. You can save all current settings as defaults or only specific settings.

If you find that the changed settings are no longer useful, or you no longer can find controls easily; you can restore the default settings by resetting the current workspace.

To save current settings as defaults

1. Click **Layout** ▸ **Document Options**.
2. Click **Save as Default**.
3. Enable the check boxes that correspond to the settings you want to save.

To reset the current workspace

1. Exit the application.
2. Restart the application while holding down **F8**.

Resetting the workspace restores the default application, document and tool options. Global options are not reset because they are not stored in the workspace.

Customizations made to the workspace appearance and command bars are lost.

Create workspaces

You can create workspaces to make more accessible the tools that you use most often. For example, you can open dockers or add tools to toolbars. You can also delete the custom workspaces that you create.

Before creating a workspace, you can try the workspaces that are included with the application. These workspaces are optimized for a number of common workflows. For more information, see “Choose a workspace” on page 91.

You can change the default location to which workspaces are saved. For more information, see “Change content locations” on page 133.

To create a workspace

1. Click **Tools** ▸ **Options** ▸ **Workspaces.**
2. Click **Duplicate**.

3 In the **Duplicate Workspace** dialog box, type the name of the workspace in the **Name** box.

If you want to include a description of the workspace, type a description in the **Description** box.

If you don’t want to use the new workspace right away, choose another workspace, and disable the **Set as Current** check box.

To delete a workspace

1 Click **Tools** ▸ **Options** ▸ **Workspaces**.

2 Choose a workspace from the **Workspace** list.

3 Click **Delete**.

You cannot delete the Default workspace.

Import and export workspaces

You can import custom workspaces created on other computers or in other versions of the application (back to version X6). When importing a workspace, you can select which workspace elements to import. For example, you can import docker settings and position, but you can discard application settings such as startup options. You can also import the selected workspace elements into the current workspace or into a new workspace. You can base the new workspace on one of the available workspaces, and you can give it a name and description.

You can also export the workspaces that you create to share them with others.

To import a workspace

1 Click **Window** ▸ **Workspace** ▸ **Import**.

2 In the **Open** dialog box, locate the workspace file you want to import, and click **Open**.

3 In the **Import Workspace** dialog box, select the workspace elements that you want to import. By default, all workspace elements are selected.

4 Enable one of the following options:

- **Current workspace** — to replace the workspace elements of the current workspace with the imported workspace elements. For example, if you choose to import all toolbars, the toolbars of the current workspace are replaced with the imported ones.
- **New workspace** — creates a workspace that includes the imported workspace elements

You can also

Specify the name of the new workspace	Type a name in the **Name** box.
Base the new workspace on an existing workspace	Choose a workspace from the **Base on** list box. The imported workspace elements will be merged with the base workspace.
Add a workspace description	Type a description in the **Description** box.

Any new features that were not available when the workspace was created are added to the imported workspace. The new features may not be in the same location as they appear in the default workspace.

Custom icons may not be scaled properly in imported workspaces created in versions X6 and X7.

To export a workspace

1. Click **Window** ▸ **Workspace** ▸ **Export**.
2. In the **Export Workspace** dialog box, enable the check boxes beside the workspace items you want to export.
3. Click **Export**.
4. Choose the folder where you want to save the file.
5. Type a filename in the **File name** box.
6. Click **Save**.

The workspace items available for export are dockers, toolbars (including the property bar and toolbox), menus, and shortcut keys.

A workspace is exported as a **.cdws** file.

Customize workspace appearance

You can customize the size of user interface items, choose a theme, and change the color of window borders and the desktop.

Center dialog boxes

By default, all dialog boxes appear centered in the application window. However, you can position a dialog box where you want all dialog boxes to appear, and then disable the Center dialog boxes setting. The next time you open a dialog box, it will appear in your preferred location on the screen.

Scaling

You can change the size of user interface (UI) items by changing the scaling level. The scaling level is relative to the scaling level of the operating system. The default setting is 100%, which means that UI items in the application appear the same size as similar UI items in the operating system. Scaling by 200% makes the application UI items appear twice as large as the UI items of the operating system.

Theme

To make the workspace lighter or darker, you can choose one of the following themes: Light, Medium, Dark, or Black.

Window border color

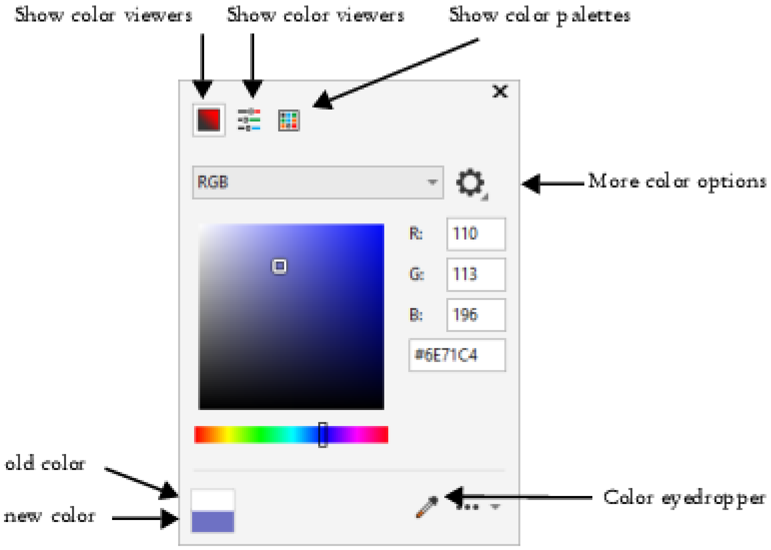
You can customize the application window and dialog boxes by changing the color of their borders.

Desktop color

You can change the color of the desktop, the area surrounding the drawing page, to suit your documents. For example, if the document contains dark colors, you can change the desktop color from white to gray for lower contrast.

Choose colors

To choose the color you want for the desktop and window borders, you can quickly sample any onscreen color; or you can use color sliders, color viewers, or color palettes.



R: 110
G: 113
B: 196
#6E71C4

Various tools are available to help you change the desktop or window border color.

To change the workspace appearance

1 Click **Tools** ▶ **Options** ▶ **Customization**.

2 Click **Appearance**.

3 Change the settings you want.

To specify a window or desktop color by using various color tools

- In the **Color** area, open the **Desktop** or **Window border** color picker, and perform a task from the following table.

To	Do the following
Sample a color	Click the **Color eyedropper** tool, and click an onscreen color.
Use color sliders	Click the **Show color sliders** button, choose a color mode from the list box, and move the sliders.
Use a color viewer	Click the **Show color viewers** button, choose a color mode from the list box, and click a color on the color viewer.
Choose a color from a color palette	Click the **Show color palettes** button, choose a color palette from the Palette Libraries, and click a color.
Access additional color options	Click the **More color options** button •••, and choose an option. The options are dependent on the selected method such as sampling or using a color viewer, color sliders or a color palette.

Customize keyboard shortcuts

Although your application has preset keyboard shortcuts, you can change them, or add your own shortcuts, to suit your working style. When you no longer need a keyboard shortcut, you can delete it.

You can print a list of keyboard shortcuts. You can also export a list of keyboard shortcuts to the **CSV** file format — a comma delimited format that is easily opened by word processors and spreadsheet applications.

When you change keyboard shortcuts, the changes are saved in a file called an accelerator table. Your application comes with the following accelerator tables, which can be customized to suit your work habits:

- Anchor Editing table — contains shortcut keys for anchor editing
- Curve Editing table — contains shortcut keys for editing curves
- Main table — contains all non-text-related shortcut keys
- Print Merge — contains shortcut keys for using the Print Merge feature
- Table Editing table — contains non-text-related shortcut keys for table editing
- Table Text Editing table — contains shortcut keys for editing text in tables
- Text Editing table — contains all text-related shortcut keys

When using a keyboard shortcut that contains a number, make sure to press the number at the top of the keyboard not on the number pad.

To assign a keyboard shortcut to a command

1. Click **Tools** ▸ **Options** ▸ **Customization**.
2. In the left pane of the **Options** dialog box, click **Commands**.
3. Click the **Shortcut Keys** tab.
4. Choose a shortcut key table from the **Shortcut key table** list box.
5. Choose a command category from the top list box (for example, **File**).
6. Click a command in the **Commands** list (for example, **Export**).
   The shortcut keys currently assigned to the selected command are displayed in the **Current shortcut keys** box.
7. Click the **New shortcut key** box, and press a key combination.
   If the key combination is already assigned to another command, that command is displayed in the **Currently assigned to** area.
8. Click **Assign**.

If the same keyboard shortcut is already assigned to another command, the second assignment overwrites the first. By enabling the **Assign and go to conflict** check box, you can automatically navigate to the command whose shortcut you reassigned and assign a new shortcut.

You can view all of the existing keyboard shortcuts by clicking **View All**.

You can replace all custom shortcuts with the default ones by clicking **Reset All**.

To delete a keyboard shortcut

1. Click **Tools** ▸ **Options** ▸ **Customization**.
2. In the left pane of the **Options** dialog box, click **Commands**.
3. Click the **Shortcut Keys** tab.

4 Choose a shortcut key table from the **Shortcut key table** list box.
5 Choose a command category from the top list box (for example, **File**).
6 Click a command in the **Commands** list (for example, **Export**).
7 Click a shortcut key in the **Current shortcut keys** box.
8 Click **Delete**.

To print keyboard shortcuts

1 Click **Tools** ▸ **Options** ▸ **Customization**.
2 In the left pane of the **Options** dialog box, click **Commands**.
3 Click the **Shortcut Keys** tab.
4 Click **View all**.
5 Click **Print**.

To export a list of keyboard shortcuts

1 Click **Tools** ▸ **Options** ▸ **Customization**.
2 In the left pane of the **Options** dialog box, click **Commands**.
3 Click the **Shortcut Keys** tab.
4 Click **View All**.
5 Click **Export to CSV**.
6 Type a filename in the **File name** box.
7 Choose the folder where you want to save the file.
8 Click **Save**.

Customize menus

Corel customization features let you modify the menu bar and the menus it contains. You can change the order of menus and menu commands; add, remove, and rename menus and menu commands. You can search for a menu command if you do not remember the menu in which it belongs. You can also reset menus to the default setting.

The customization options apply to the menu bar menus as well as to shortcut menus that you access by right-clicking.

Help topics are based on the application’s default settings. When you customize menus and menu commands, the Help topics associated with them do not reflect your changes.

To change the order of menus and menu commands

1 Click **Tools** ▸ **Options** ▸ **Customization**.
2 In the left pane of the **Options** dialog box, click **Commands**.
3 In the application window, drag a menu on the menu bar to the left or right.

If you want to change the order of menu commands, click a menu on the menu bar, click a menu command, point to the top-level menu again, and drag the command up or down.

If you want to change the order of context menu commands, right-click in the application window to display the context menu, and drag a menu command to a new position.

To rename a menu or menu command

1 Click **Tools** ▸ **Options** ▸ **Customization**.
2 In the left pane of the **Options** dialog box, click **Commands**.

3 Choose a command category from the top list box.

4 Click a menu or command in the list.

5 Click the **General** tab.

6 Type a name in the **Caption** box.

An ampersand (&) before a letter in the **Caption** box indicates a shortcut, also known as an accelerator key. Menus are displayed by pressing **Alt** + the letter. Commands are invoked by pressing the letter that is underlined when the menu is displayed.

You can reset the name to the default by clicking **Restore Defaults**.

To add or remove an item on the menu bar

1 Click **Tools** ▶ **Options** ▶ **Customization**.

2 In the left pane of the **Options** dialog box, click **Commands**.
If you want to remove an item, press **Alt** and drag it off the menu bar.

3 Choose a command category from the top list box.

4 Drag an item to the menu bar.

To find a menu command quickly

1 Click **Tools** ▶ **Options** ▶ **Customization**.

2 In the left pane of the **Options** dialog box, click **Commands**.

3 In the **Search** box, type the command name or a relevant keyword.
The results are updated automatically as you type.

To modify the menu bar appearance

1 Click **Tools** ▶ **Options** ▶ **Customization**.

2 In the left pane of the **Options** dialog box, click **Command Bars**.

3 Choose **Menu bar** from the list.

4 In the **Menu bar mode** section, enable one of the following options:

- **Normal mode** — displays all available menus
- **File mode** — displays a limited selection of menus

For information about the other settings on this page, see “To modify toolbar appearance” on page 1022.

To reset menus to the default setting

1 Click **Tools** ▶ **Options** ▶ **Customization**.

2 In the left pane of the **Options** dialog box, click **Command Bars**.

3 Choose **Menu bar** from the list.

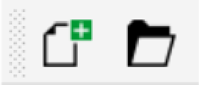
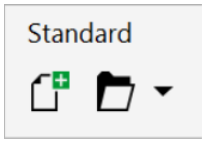
4 Click **Reset**.

Customize toolbars and other command bars

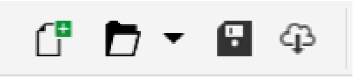
You can customize toolbar position and display. For example, you can move or resize a toolbar, and you can choose to hide or display a toolbar. The terms toolbars and command bars are used interchangeably in the user interface and documentation of the application.

Toolbars can be either docked or floating. Docking a toolbar attaches it to the edge of the application window. Undocking a toolbar pulls it away from the edge of the application window, so it floats and can be easily moved around. You can create, delete, and rename custom toolbars. You can customize toolbars by adding, removing, and arranging toolbar items. You can adjust toolbar appearance by resizing buttons; and displaying images, captions, or both. You can also replace toolbar button images.

When moving, docking, and undocking toolbars, you use the grab area of the toolbar.

For a	The grab area is	
Docked and unlocked toolbar	Identified by a dotted line at the top or left edge of the toolbar	
Floating toolbar	The title bar. If the title is not displayed, the grab area is identified by a dotted line at the top or left edge of the toolbar.	

If you do not want to move docked toolbars by mistake, you can lock them. Locked toolbars do not have a dotted line along their left edge.



A locked toolbar

The procedures in this topic apply to toolbars as well as other command bars such as the menu bar, property bar, status bar, toolbox, and context menu bar.

To customize toolbar position and display

To	Do the following
Move a toolbar	Unlock the toolbar, click the toolbar’s grab area, and drag the toolbar to a new position.
Dock a toolbar	Click the toolbar’s grab area, and drag the toolbar to any edge of the application window.
Undock a toolbar	Unlock the toolbar, click the toolbar’s grab area, and drag the toolbar away from the edge of the application window.
Resize a floating toolbar	Point to the edge of the toolbar and, using the two-directional arrow, drag the edge of the toolbar.

To	Do the following
Hide or display a toolbar	Click **Tools** ▸ **Options** ▸ **Customization**. Click **Command Bars**, and disable or enable the check box next to the toolbar name.
Reset a toolbar to its default setting	Click **Tools** ▸ **Options** ▸ **Customization**. Click **Command Bars**, click a toolbar, and click **Reset**.

Docked toolbars cannot be moved when they are locked. For information about unlocking toolbars, see "To lock or unlock toolbars" on page 1022.

To add, delete, or rename a custom toolbar

To	Do the following
Add a custom toolbar	Click **Tools** ▸ **Options** ▸ **Customization**. Click **Command Bars**, click **New**, and type a name in the **Command bars** list. Close the dialog box. Holding down **Alt** + **Ctrl**, drag a tool or button in the application window to the new toolbar. You can also drag commands from the **Commands** list in the **Options** dialog box.
Delete a custom toolbar	Click **Tools** ▸ **Options** ▸ **Customization**. Click **Command Bars**, click a toolbar, and click **Delete**.
Rename a custom toolbar	Click **Tools** ▸ **Options** ▸ **Customization**. Click **Command Bars**, click the custom toolbar name to select it, and then click it one more time to enter edit mode. Type a new name.

To add, remove, and position an item on a toolbar

1. Click **Tools** ▸ **Options** ▸ **Customization**.
2. In the left pane of the **Options** dialog box, click **Commands**.
3. Choose a command category from the top list box.
4. Drag a toolbar item from the list to a toolbar in the application window.

   If you want to remove an item from a toolbar, drag the toolbar item off the toolbar.
5. On the toolbar in the application window, drag the toolbar item to a new position.

   If you want to move a toolbar item to another toolbar, drag the toolbar item icon from one toolbar to the other.

You can copy a toolbar item to another toolbar by holding down **Ctrl** while dragging a toolbar item. If the **Options** dialog box is not open, you must hold down **Alt+Ctrl**.

To modify toolbar appearance

1. Click **Tools** ▶ **Options** ▶ **Customization**.
2. In the left pane of the **Options** dialog box, click **Command Bars**.
3. To change the button size on all toolbars, choose a size from the **Global button size** list box.
4. Click a toolbar name in the list.
5. Choose a button size from the **Size** list box in the **Button properties** area.
6. From the **Style** list box in the **Button properties** area, choose one of the following:
   - **Default**
   - **Image Only**
   - **Caption Only**
   - **Caption to Right of Image**

   If you want to hide the title when the toolbar is floating, disable the **Show title when toolbar is floating** check box.

You can reset a built-in toolbar to its default settings by clicking **Reset**.

You can lock all toolbars by enabling the **Lock toolbars** check box.

To replace a toolbar button image

1. Click **Tools** ▶ **Options** ▶ **Customization**.
2. In the left pane of the **Options** dialog box, click **Commands**.
3. Choose a command category from the top list box.
4. Click a toolbar command.
5. Click the **General** tab.
6. In the **Icon** area, click **Browse**, and navigate to the icon you want to use.

The image you want to use must have an **.ico** extension.

You can reset toolbar button images to the default settings by clicking **Restore Defaults**.

To lock or unlock toolbars

- Click **View** ▶ **Toolbars** ▶ **Lock toolbars**.

  The **Lock toolbars** command is enabled when a check mark appears beside it. When you launch the application for the first time, the toolbars are locked by default.

Floating toolbars cannot be locked.

You can also lock or unlock toolbars by right-clicking a toolbar and clicking **Lock toolbars**.

Customize the toolbox

You can add or remove tools from the toolbox. If you modify the toolbox, you can reset the default settings at any time.

You can also modify the appearance of buttons in the toolbox and more. For more information, see "Customize toolbars and other command bars" on page 1019.

To customize the toolbox

1 At the bottom of the toolbox, click the **Quick customize** button ⊕.

2 To add or remove tools, enable or disable any of the check boxes.

You can also

Reset the toolbox	Click the **Reset toolbar** button.
Customize the toolbox	Click the **Customize** button.

Customize the property bar

You have control over the placement and content of the property bar. You can move the property bar anywhere on screen. Placing it inside the application window creates a floating property bar. Placing it on any of the four sides of the application window docks it, making it part of the window border.

When moving, docking, or undocking the property bar, you use the grab area of the property bar, which is the same as the grab area of a toolbar. For more information about the grab area, see "Customize toolbars and other command bars" on page 1019.

You can also customize the property bar by adding or removing tools. This lets you customize what appears on the property bar when you choose various tools. For example, when the **Text** tool is active, you can have the property bar display additional commands for text-related tasks such as increasing or decreasing font size, or changing case. You can also reset the property bar to its default settings.

Plus, you can change the size and style of the buttons on the property bar. For more information, see "To modify toolbar appearance" on page 1022.

To position the property bar

To	**Do the following**
Move the property bar	Unlock the property bar, click the property bar's grab area, and drag the property bar to a new position.
Undock the property bar	Click the property bar's grab area, and drag the property bar away from the edge of the application window.
Dock the property bar	Click the property bar's grab area, and drag the property bar to any edge of the application window.

To add or remove a toolbar item on the property bar

1 On the property bar, click the **Quick customize** button ⊕.

2 Enable or disable the check boxes next to the items that you want to add or remove.

You can also

Reset the property bar	Click the **Reset toolbar** button.
Customize the property bar	Click the **Customize** button.

The new item is displayed on the property bar for the active tool or task. When the property bar content changes, the item is not displayed. The new item is displayed again when the related tool or task is activated.

You can also customize the property bar by clicking **Tools** ▶ **Options** ▶ **Customization**. In the left pane of the **Options** dialog box, click **Commands**, choose a command category from the top list box, and then drag a toolbar item from the list to the property bar. If you want to remove an item from the property bar, press **Alt** and drag the toolbar item icon off the property bar.

You can also modify the buttons on the property bar. For more information, see "To modify toolbar appearance" on page 1022.

Customize the status bar

The status bar displays information about selected objects, such as color, fill type, and outline. The status bar also shows the current cursor position and relevant commands. In addition, it displays document color information, such as the document color profile and color proofing status. You can customize the status bar by changing the information that is displayed and by resizing it. You can also customize the status bar by adding, removing, and resizing toolbar items. In addition, you can restore the status bar to its default settings. You can also place the status bar at the top of the application window to see the displayed information more easily.

To change the information the status bar displays

- Click the ⚙ button next to the displayed information and choose one of the following options:
  - **Tool Hints**
  - **Object Details**

To resize the status bar

1 Click **Tools** ▶ **Options** ▶ **Customization**.

2 Click **Command Bars**.

3 Choose **Status bar** from the list.

4 In the **Status bar properties** area, type **1** or **2** in the **Number of lines when docked** box.

To add or remove a toolbar item on the status bar

1 Click **Tools** ▶ **Options** ▶ **Customization**.

2 Click **Commands**.

3 Choose a command category from the top list box.

4 Press **Alt** and drag a toolbar item from the list to the status bar.

If you want to remove a toolbar item from the status bar, drag the item off the status bar.

To resize toolbar items on the status bar

1 Click **Tools** ▶ **Options** ▶ **Customization**.

2 Click **Command Bars**.

3 Click **Status bar**, and enable the check box.

4 Choose one of the following options from the **Size** list box in the **Button properties** area:

- **Small**
- **Medium**
- **Large**

To change the position of the status bar

- Right-click the status bar, click **Customize** ▶ **Status bar** ▶ **Position**, and click **Top** or **Bottom**.

To restore the status bar default settings

- Right-click the status bar, and click **Customize** ▶ **Status bar** ▶ **Reset to Default**.

Customize filters

Filters are used to convert files from one format to another. They are organized into four types: raster, vector, animation, and text. You can customize filter settings by adding or removing filters so that only the filters you need are loaded. You can also change the order of the list of filters and reset filters to the default setting.

To add a filter

1 Click **Tools** ▶ **Options** ▶ **Global**.

2 Click **File Formats**.

3 Click a type of filter in the **Available file types** list.

4 Click a filter.

5 Click **Add**.

To remove a filter

1 Click **Tools** ▶ **Options** ▶ **Global**.

2 Click **File Formats**.

3 Click a filter in the **Active filters** list.

4 Click **Remove**.

To change the order of the list of filters

1 Click **Tools** ▶ **Options** ▶ **Global**.

2 Click **File Formats**.

3 Click a filter in the **Active filters list**.

4 Click one of the following:

- **Move Up** — moves the filter up the list
- **Move Down** — moves the filter down the list

You can reset the **Active filters** list to the default setting by clicking **Reset to Default**.

Corel DESIGNER™ 2026

Use macros and scripts to automate tasks

You can use macros and scripts to speed up repetitive tasks, combine multiple or complex actions, or make an option more easily accessible. You create macros by using the built-in features for Visual Basic for Applications (VBA) or Visual Studio Tools for Applications (VSTA), and you can create scripts by using the built-in JavaScript features.

Using a macro (or script) is similar to using the speed-dialing feature on a phone. On many phones, you can set a frequently dialed number to a speed-dial button; then, the next time you need to dial that number, you can save time by pressing its speed-dial button. Similarly, a macro lets you set the actions that you want to repeat; then, the next time that you need to repeat those actions, you can save time by playing that macro.

This section contains the following topic:

- "Macros" (page 1027)
- "JavaScript scripts" (page 1034)

Macros

You can save time by using a macro to automate a series of repetitive tasks. A macro lets you specify a sequence of actions so that you can quickly repeat those actions later.

You don't need any programming experience to use macros — in fact, the basic tools for working with macros are available within the main application window. However, if you want to have more control over your macros, you can use the following built-in programming environments:

- Microsoft Visual Studio Tools for Applications (VSTA) — the successor to VBA, and an excellent choice for developers and other programming experts. VSTA provides the tools and features that you need to create the most advanced macro projects.
- Microsoft Visual Basic for Applications (VBA) — a subset of the Microsoft Visual Basic (VB) programming environment, and an excellent choice for beginners. You can use VBA to create basic macros for personal use, but you can also use it to create more advanced macro projects.

For detailed information on the differences between VBA and VSTA, please see the programming guide on the Developer area on the CorelDRAW community website.

Getting started with macros

The macro features for VBA and VSTA are installed with the software by default, but you can manually install these features if necessary. You can specify options for the VBA feature.

To use VSTA macro features with Corel DESIGNER, you must have Microsoft Visual Studio 2019 installed. To use the VSTA Editor, you must first install Microsoft Visual Studio 2019, Community, Professional, Premium, Ultimate or Enterprise Edition; and then reinstall Microsoft Visual Studio Tools for Applications 2019 from microsoft.com.

If you install Microsoft Visual Studio after installing CorelDRAW Technical Suite 2021, you must re-install the VSTA macro features by modifying your CorelDRAW Technical Suite 2021 installation. For more information, see "To manually install the macro features" on page 1029.

The macro features provide several tools for working with macros in the main application window:

- Macros toolbar — provides easy access to common macro functions
- Scripts docker — provides easy access to all available macro projects for VBA, and to basic functions for working with those projects
- Script Editor (formerly the Visual Basic Editor) — provides advanced functions for creating VBA-based macro projects
- Visual Studio Editor — provides advanced functions for creating VSTA-based macro projects. The VSTA Editor is accessible only if you have Microsoft Visual Studio 2019 installed.

Creating macros

Macros are stored in modules (also called "code modules"), which are stored in macro projects. The Scripts docker lets you view and manage all of the macro projects, modules, and macros that are available to you.

You can use the Scripts docker to create macro projects in the form of Global Macro Storage (GMS) files or Corel VSTA Projects (CGSaddon). Using such files is an excellent way to bundle the components of your macro project for sharing with others. You can use the Scripts docker to open (or "load") the macro projects that you create, as well as the macro projects that install with the software or that are otherwise made available to you. You can also use the Scripts docker to rename macro projects, as well as to copy and close (or "unload") GMS-based and VSTA macro projects.

Some macro projects are locked and cannot be modified.

When you create a document, a macro project for that document is automatically added to the Scripts docker. Although you can store macros within the macro project for a document — for example, to create an all-in-one template — it is recommended that you instead use GMS files to store your macro projects.

Each macro project contains at least one module. You can use the Scripts docker to add a module to a VBA-based macro project, or to open existing modules for editing. You can also use the Scripts docker to rename or delete VBA modules.

The editing feature is disabled for some modules.

Finally, you can use the Scripts docker to create macros within the available modules. You don't need any programming experience to create macros; however, if you have programming experience and want to edit VBA macros, you can do so by using the Script Editor. You can also use the Scripts docker to rename and delete VBA macros.

Recording macros

You can record macros and save them for later use.

You can also record temporary macros for actions that you need to repeat only a few times. A temporary macro is accessible until a new temporary macro is recorded.

The recording feature is disabled for some macro projects.

Before recording a macro, make sure that you know exactly which actions you want to record and the order in which you want to record them. When you start recording, the macro recorder captures every change that you make in a drawing. For example, if you create a shape, resize the shape, and then change its color, the macro records all the changes. When you are done making the changes, you must stop recording the macro.

Playing macros

You can perform the actions that are associated with a macro by playing that macro.

You can also play a temporary macro.

Learning more about macros

The Developer area on the CorelDRAW community website can help you with its wealth of useful resources: a programming guide, detailed Object Model reference documentation with code samples, object model diagrams, and in-depth programming articles and tutorials.

The Object Model reference documentation, also referred to as API documentation, includes help on every feature and function that can be automated in the applications. (Collectively, these features and functions are called an “object model.”) You can easily access relevant documentation from within the Script Editor.

The Object Model diagrams provide a hierarchical representation of the features and functions that can be automated in CorelDRAW, Corel PHOTO-PAINT, and Corel DESIGNER.

For more detailed information about VBA and its programming environment, please consult the Microsoft Visual Basic Help from the **Help** menu in the Script Editor.

For more detailed information about VSTA and its programming environment, please consult the **Help** menu in the VSTA Editor.

To manually install the macro features

1. On the Windows Control Panel, click **Uninstall a program**.
2. Double-click **CorelDRAW Technical Suite** on the **Uninstall or change a program** page.
3. Enable the **Modify** option in the wizard that appears, and follow the instructions.
4. On the **Features** page of the installation wizard, enable the following check boxes in the **Utilities** list box:
   - **Visual Basic for Applications**
   - **Visual Studio Tools for Applications**

The macro features for VBA and VSTA are installed with the software by default.

To specify VBA options

1. Click **Tools** ▸ **Options** ▸ **Corel DESIGNER**.
2. Click **VBA**.
3. In the **Security** area, specify how to control the risk of running malicious macros by clicking **Security Options**.
   If you want to bypass this security feature, enable the **Trust all installed GMS modules** check box, and then proceed to step 6.
4. On the **Security level** page of the **Security** dialog box, enable one of the following options:
   - **Very high** — allows only macros installed in trusted locations to run. All other signed and unsigned macros are disabled.
   - **High** — allows only signed macros from trusted sources to run. Unsigned macros are automatically disabled.

  - **Medium** — lets you choose which macros run, even if they are potentially harmful
  - **Low (not recommended)** — allows all potentially unsafe macros to run. Enable this setting if you have virus-scanning software installed, or if you check the safety of all documents that you open.

5 On the **Trusted publishers** page of the **Security** dialog box, review which macro publishers are trusted. Click **View** to display details on the selected macro publisher, or click **Remove** to delete the selected macro publisher from the list.

If desired, you can enable or disable the **Trust access to Visual Basic project** check box for the selected macro publisher.

6 Disable the **Delay load VBA** check box if you want to load the VBA feature at start-up.

To access the macro tools

To	Do the following
Display the **Macros** toolbar	Click **View** ▸ **Toolbars** ▸ **Macros**. A check mark next to the command indicates that the toolbar is displayed.
Display the **Scripts** docker	Click **Tools** ▸ **Scripts** ▸ **Scripts**.
Display the Script Editor	Do one of the following: • Click **Tools** ▸ **Scripts** ▸ **Script Editor**. • Click the **Script Editor** button on the **Macros** toolbar. • Right-click **Visual Basic for Applications** in the **Scripts** docker, and then click **Show IDE**.
Display the Visual Studio Editor	Click **Tools** ▸ **Scripts** ▸ **Visual Studio Editor**. (VSTA must be installed on your computer.)

To create a macro project

- In the **Scripts** docker, do one of the following:
  - Click **Visual Studio Tools for Applications** in the list, click **New**, and then click **New macro project**.
  - Click **Visual Basic for Applications** in the list, click **New**, and then click **New macro project**.

You can also

Open (or “load”) a macro project	Do one of the following: • Click **Visual Studio Tools for Applications** in the list, click **Load**, and then choose the project. • Click **Visual Basic for Applications** in the list, click **Load**, and then choose the project.
Rename a macro project	Right-click the project in the list, and then click **Rename**.
Copy a GMS-based macro project	Right-click the project in the list, click **Copy to**, and then choose the target location for the copied project.

You can also

	You cannot copy a document-based macro project. Such projects are stored within a document and cannot be managed separately from that document.
Display or hide all modules in the list	Click the **Simple mode** button .
Add a module to a VBA macro project	Do one of the following: • Click the project in the list, click **New**, and then click **New module**. • Right-click the project in the list, and then click **New module**.
Edit a module in a VBA macro project	Do one of the following: • Click the module in the list, and then click the **Edit** button . • Right-click the module in the list, and then click **Edit**.
Rename a module in a macro project	Right-click the module in the list, and then click **Rename**.
Delete a module from a macro project	Do one of the following: • Click the module in the list, and then click the **Delete** button . • Right-click the module in the list, and then click **Delete**.
Close (or “unload”) a GMS-based macro project	Right-click the macro project in the list, and then click **Unload macro project**. You can close a document-based macro project only by closing the document in which it is stored.

Some macro projects are locked and cannot be modified.

To create a macro

- In the **Scripts** docker, do one of the following:
  - Click the container you want, click **New**, and then click **New macro**.
  - Right-click the desired container module, and then click **New macro**.

You can also

Edit a macro	Do one of the following: • Click the macro in the list, and then click the **Edit** button . • Right-click the macro in the list, and then click **Edit**.
Delete a macro	Do one of the following: • Click the macro in the list, and then click the **Delete** button .

You can also

	• Right-click the macro in the list, and then click **Delete**.

Some macro projects are locked and cannot be modified.

To record a macro

1. Click **Tools** ▶ **Scripts** ▶ **Start Recording**.

   The **Record macro** dialog box appears.
2. In the **Macro name** box, type a name for the macro.

   Macro names can contain numerals, but they must begin with a letter. Macro names cannot contain spaces or non-alphanumeric characters other than underscores (_).
3. In the **Save Macro In** box, choose the macro project to which you want to save the macro.
4. Type a description of the macro in the **Description** box, and then click **OK**.
5. Perform the actions that you want to record.

   The application begins recording your actions. If you want to pause recording, click **Tools** ▶ **Scripts** ▶ **Pause recording**. Repeat this step to resume recording.
6. To stop recording, click **File** ▶ **Scripts** ▶ **Stop Recording**.

You can also

Save the actions in the **Undo** list as a VBA macro or a script	Click **Window** ▶ **History**, perform the actions that you want to record, and then click the **Save as a script** button in the **History** docker.

You cannot record a macro if all available macro projects are locked.

Not all actions can be recorded — some because of their complexity (although many such actions can be manually coded in the Script Editor). When an action cannot be recorded, a comment is placed in the macro code (“`The recording of this command is not supported`.”), but the recording process continues until you stop it. You can view any comments in the code by opening the macro in the Script Editor.

By default, macros are recorded in the **GlobalMacros** project so that they can be accessed from other documents. However, you can change the default macro project for recordings by right-clicking another project in the **Scripts** docker, and then clicking **Set as recording project**. You cannot specify a locked macro project.

You can cancel recording a macro, and discard any commands recorded thus far, by clicking **Tools** ▶ **Scripts** ▶ **Cancel recording**.

You can also record, pause, and stop recording a macro by using the **Macros** toolbar.

To record a temporary macro

1. Click **Tools** ▶ **Scripts** ▶ **Record Temporary Script**.
2. Perform the actions that you want to record.

   The application begins recording your actions. If you want to pause recording, click **Tools** ▶ **Scripts** ▶ **Pause Recording**. Repeat this step to resume recording.

3 To stop recording, click **File** ▸ **Scripts** ▸ **Stop Recording**.

The macro is temporarily saved to the default recording project. When the current session is ended, the macro is deleted from that project.

You cannot record a temporary macro if all available macro projects are locked.

Not all actions can be recorded.

By default, macros are recorded in the **GlobalMacros** project so that they can be accessed from other documents. However, you can change the default recording project by right-clicking another project in the **Scripts** docker, and then clicking **Set as recording project**. (You cannot specify a locked macro project.) If you want, you can create multiple temporary recordings by assigning each one to its own macro project.

You can cancel recording a macro, and discard any commands recorded thus far, by clicking **Tools** ▸ **Scripts** ▸ **Cancel Recording**.

You can also pause and stop recording a temporary macro by using the **Macros** toolbar or the **Scripts** docker (**Tools** ▸ **Scripts** ▸ **Scripts**).

To play a macro

- Do any of the following:
  - Click **Tools** ▸ **Scripts** ▸ **Run Script**, or click the **Run macro** button ▶ on the **Macros** toolbar. From the **Macros in** list box, choose the project or file in which the macro is stored. From the **Macro name** list, choose the macro. Click **Run**.
  - In the **Scripts** docker, double-click the macro in the list.
  - In the **Scripts** docker, click the macro in the list, and then click the **Run** button ▶.
  - In the **Scripts** docker, right-click the macro in the list, and then click **Run**.

To play a temporary macro

- Click **Tools** ▸ **Scripts** ▸ **Run Temporary Script**.

This option is enabled only after you record a temporary macro.

If you have created multiple temporary macros, you must specify which macro project contains the one that you want to run. Right-click the project in the **Scripts** docker, and then click **Set as recording project**.

To access Object Model reference documentation from within the Script Editor

1 While in Microsoft Visual Basic for Applications, press **F2** to display the Object Browser.

The Object Browser displays all the features and functions that can be automated in the Script Editor.

2 Choose **VGCore** from the **Library** list box.

The Object Browser is updated to display only the features and functions of Corel DESIGNER that can be automated in the Script Editor. Collectively, these features and functions are called an “object model.”

3 Click an item in the Object Browser, and press **F1**.

You can also display information for any item in the **Code** window of the Script Editor by clicking that item and pressing **F1**.

JavaScript scripts

You can save time by using a JavaScript script to automate a series of repetitive tasks. The **Scripts** docker (**Tools** ▶ **Scripts** ▶ **Scripts**) lets you load, run, rename, and delete scripts.

You can record scripts and save them for later use. You can also record temporary scripts for actions that you need to repeat only a few times. A temporary script is accessible until a new temporary script is recorded.

Before recording a script, make sure that you know exactly which actions you want to record and the order in which you want to record them. When you start recording, the script recorder captures every change that you make in a drawing. For example, if you create a shape, resize the shape, and then change its color, the script records all the changes. When you are done making the changes, you must stop recording the script.

You can perform the actions that are associated with a script by playing that script. You can also play a temporary script.

To load a script

- In the **Scripts** docker, click **Load**, and then choose the folder where the script is located.

To record a script

1. Click **Tools** ▶ **Scripts** ▶ **Start Recording**.
   The **Record script** dialog box appears.
2. In the **Macro name** box, type a name for the script.
3. In the **Save Macro In** box, click **User Scripts**.
4. Type a description of the script in the **Description** box, and then click **OK**.
5. Perform the actions that you want to record.

   The application begins recording your actions. If you want to pause recording, click **Tools** ▶ **Scripts** ▶ **Pause recording**. Repeat this step to resume recording.
6. To stop recording, click **Tools** ▶ **Scripts** ▶ **Stop Recording**.

You can cancel recording a macro, and discard any commands recorded thus far, by clicking **Tools** ▶ **Scripts** ▶ **Cancel Recording**.

You can also record, pause, and stop recording a macro by using the **Scripts** docker (**Tools** ▶ **Scripts** ▶ **Scripts**).

To record a temporary script

1. Click **Tools** ▶ **Scripts** ▶ **Record Temporary Script**.
2. Perform the actions that you want to record.

   The application begins recording your actions. If you want to pause recording, click **Tools** ▶ **Scripts** ▶ **Pause Recording**. Repeat this step to resume recording.
3. To stop recording, click **Tools** ▶ **Scripts** ▶ **Stop Recording**.

Not all actions can be recorded.

You can cancel recording a script, and discard any commands recorded thus far, by clicking **Tools** ▶ **Scripts** ▶ **Cancel Recording**.

You can also pause and stop recording a temporary macro by using the **Scripts** docker (**Tools** ▶ **Scripts** ▶ **Scripts**).

To play a script

- In the **Scripts** docker, click the script in the list, and then click the **Run** button ▶.

To play a temporary script

- Click **Tools** ▶ **Scripts** ▶ **Run Temporary Script**.

This option is enabled only after you record a temporary script.

To edit a script

- In the **Scripts** docker, click the script in the list, and then click the **Edit** button.

  The script is usually displayed in Notepad. If the script fails to open, make sure to associate JavaScript files with Notepad. For more information, see "To associate JavaScript files with Notepad" on page 1035.

To rename a script

- In the **Scripts** docker, click the script name twice and type the new name.

To delete a script

- In the **Scripts** docker, click the script in the list, and then click the **Delete** button 🗑.

To associate JavaScript files with Notepad

1. In File Explorer, right-click a JavaScript file, and click **Properties**.
2. On the **General** tab of the dialog box, click **Change** in the **Opens with** area.
3. Choose to open **.js** files in Notepad.

Reference

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Comparing features

If you are moving from another technical graphics program, you will find many familiar features in Corel DESIGNER. However, some of these features have different names.

The following table lists features and standard industry terms used in other technical graphics programs that have different names in Corel DESIGNER.

Technical graphic term	Corel DESIGNER feature
Banner	Status bar
Bevel	Chamfer
Block select	Marquee select (definition: marquee select)
Block text	Paragraph text (see “Paragraph text” on page 664)
Bounding box	Selection box
Canvas	Drawing window
Clone	Duplicate
Color depth	Color mode
Construction lines	Guidelines
Dynamic snap	Snap to point (see Gravity snapping)
Edit image	Edit bitmap

Technical graphic term	Corel DESIGNER feature
Fillet	Rounded corner
Freeform text	Artistic text (see "Artistic text" on page 663)
Gradient fill	Fountain fill (see "Fountain fills" on page 488)
Image fill	Bitmap pattern fill (see "Two-color pattern fills" on page 500)
Line attributes	Line settings
Line style overall width	Pattern width
Line style width	Outline width
Magnetism	Gravity snapping
Magnify	Magnify lens
Masked object	PowerClip object
Object explorer	Object Manager
Object fill	2-color or full color pattern fill (see "To apply a two-color pattern fill" on page 501)
Hotspots	Object Data docker
Page manager	Page sorter view
Palette window	Toolbox
Path text	Text fit to path (see "Fit text to a path" on page 677)
Pivot point	Center of rotation
Prompt and report area	Status bar
Reflection	Flipping objects
Ribbon	Property bar

Technical graphic term	Corel DESIGNER feature
Rotation point	Center of rotation
Rubberband box	Marquee select (definition: marquee select)
Smash	Convert to curves
Snap points	Gravity snapping
Snap to rulers	Snap to grid (see Gravity snapping)
Solid color fill	Uniform fill (see “Uniform fills” on page 488)
Stretchable box	Marquee select (definition: marquee select)
Structure view	Objects docker (see “To create a layer” (page 437))
Target sheet	Active layer
Text container	Text frame (see “Combine and link paragraph text frames” on page 668)

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Glossary

Glossary

A B C D E F G H I J K L M N O P Q R S T U V W Z

A

accelerator table

A file that contains a list of shortcut keys. Different tables are active depending on the task that you are performing.

alignment guides or live guides

Temporary guidelines that help align objects as you create, resize, or move them in relation to other nearby objects.

anchor point

The point that remains stationary when you stretch, scale, mirror, or skew an object. Anchor points correspond to the eight handles that appear when an object is selected, as well as the center of a selection box marked by an X.

animation file

A file that supports moving images; for example, animated GIF and QuickTime (MOV).

anti-aliasing

A method of smoothing curved and diagonal edges in images. Intermediate pixels along edges are filled to smooth the transition between the edges and the surrounding area.

arrow keys

Direction keys that move or “nudge” selected objects in small increments. You can also use arrow keys to position the cursor when you type or edit text on-screen or in a dialog box.

artistic text

A type of text created with the **Text** tool. Use artistic text to add short lines of text, such as titles, or to apply graphic effects, such as fitting text to a path, creating extrusions and blends, and creating all other special effects. An artistic text object can contain up to 32,000 characters.

aspect ratio

The ratio of the width of an image to its height (expressed mathematically as x:y). For example, the aspect ratio of an image that is 640 x 480 pixels is 4:3.

axonometric

A type of orthographic projection in which three faces of a projected cube are visible. Dimetric, trimetric, and isometric are types of axonometric projection.

B

base color

The color of the object that appears under a transparency. The base color and the color of the transparency combine in various ways depending on the merge mode you apply to the transparency.

baseline

An invisible line upon which text characters sit.

baseline grid

A series of evenly spaced horizontal lines that follow the pattern of a ruled notebook and help align text and objects.

baseline shift

The process of moving text characters above or below the baseline.

Bézier line

A straight or curved line made up of segments connected by nodes. Each node has control handles that allow the shape of the line to be modified.

bit depth

The number of binary bits that define the shade or color of each pixel in a bitmap. For example, a pixel in a black-and-white image has a depth of 1 bit, because it can only be black or white. The number of color values that a given bit depth can produce is equal to 2 to the power of the bit depth. For example, a bit depth of 1 can produce two color values ($2^1=2$), and a bit depth of 2 can produce 4 color values ($2^2 = 4$).

Bit depth ranges between 1 and 64 bits per pixel (bpp) and determines the color depth of an image.

bitmap

An image composed of grids of pixels or dots.

See also vector graphic.

black point

A brightness value that is considered black in a bitmap image. In Corel PHOTO-PAINT, you can set the black point to improve the contrast of an image. For example, in a histogram of an image, with a brightness scale of 0 (dark) to 255 (light), if you set the black point at 5, all pixels with a value greater than 5 are converted to black.

black-and-white color mode

A 1-bit color mode that stores images as two solid colors — black and white — with no gradations. This color mode is useful for line art and simple graphics. To create a black-and-white photo effect, you can use the grayscale color mode.

See also grayscale.

bleed

The part of the printed image that extends beyond the edge of the page. The bleed ensures that the final image goes right to the edge of the paper after binding and trimming.

blend

An effect created by transforming one object into another through a progression of shapes and colors.

bookmark

An indicator for marking an address on the Internet.

bounding box

The invisible box indicated by the eight selection handles surrounding a selected object.

brightness

The amount of light that is transmitted or reflected from a given pixel. In the HSB color mode, brightness is a measure of how much white a color contains. For example, a brightness value of 0 produces black (or shadow in photos), and a brightness value of 255 produces white (or highlight in photos).

C

calligraphic angle

The angle that controls the orientation of a pen to the drawing surface, like the slant of the nib on a calligraphy pen. A line drawn at the calligraphic angle has little or no thickness, but widens as its angle gets farther from the calligraphic angle.

cascading style sheet (CSS)

An extension to HTML that allows styles such as color, font, and size to be specified for parts of a hypertext document. Style information can be shared by multiple HTML files.

See also HTML.

center of rotation

The point around which an object rotates.

CGI script

An external application that is executed by an HTTP server in response to an action you perform in a web browser, such as clicking a link, image, or another interactive element of a webpage.

character

A letter, number, punctuation mark, or other symbol.

child color

A color style created as a shade of another color style. For most of the available color models and palettes, child colors share the same hue as the parent, but have different saturation and brightness levels.

See also parent color.

choke

In commercial printing, a form of trapping created by extending the background object into the foreground object.

clipart

Ready-made images that can be imported into Corel applications and edited if required.

Clipboard

An area that is used to temporarily store cut or copied information. The information is stored until new information is cut or copied to the Clipboard, replacing the old.

clone

A copy of an object or an area of an image that is linked to a master object or image area. Most changes made to the master are automatically applied to its clones.

See also symbol.

closed object

An object defined by a path whose start point and end point are connected.

closed path

A path whose start point and end point are connected.

color cast

A color tint that often occurs in photos as a result of lighting conditions or other factors. For example, taking a photo indoors in dim incandescent light can result in a yellow color cast, and taking a photo outdoors in bright sunlight can result in a blue color cast.

color depth

The maximum number of colors an image can contain. Color depth is determined by the bit depth of an image and the displaying monitor. For example, an 8-bit image can contain up to 256 colors, while a 24-bit image can contain roughly up to 16 million colors. A GIF image is an example of an 8-bit image; a JPEG image is an example of a 24-bit image.

control object or control group

An object or a group of objects to which a special effect, such as an extrusion, blend, drop shadow, or contour, is applied. You can edit the control object or group by changing its shape, color or position or by applying a transformation, thus modifying the overall appearance of the special effect.

With blends, the start and end objects of the blend are the control objects.

CMYK

A color mode made up of cyan (C), magenta (M), yellow (Y), and black (K). CMYK printing produces true blacks and a wide tonal range. In the CMYK color mode, color values are expressed as percentages; therefore, a value of 100 for an ink means that the ink is applied at full saturation.

code page

A code page is a table in the DOS or Windows operating system that defines which ASCII or ANSI character set is used for displaying text. Different character sets are used for different languages.

collection

A group of symbol library files.

color channel

An 8-bit grayscale version of an image. Each channel represents one level of color in the image; for example, RGB has three color channels, while CMYK has four. When all the channels are printed together, they produce the entire range of colors in the image.

See also RGB and CMYK.

color gamut

The range of colors that can be reproduced or perceived by any device. For example, a monitor displays a different color gamut than a printer, making it necessary to manage colors from original images to final output.

color mode

A system that defines the number and kind of colors that make up an image. Black-and-white, grayscale, RGB, CMYK, and paletted are examples of color modes.

color model

A simple color chart that defines the range of colors displayed in a color mode. RGB (red, green, blue), CMY (cyan, magenta, yellow), CMYK (cyan, magenta, yellow, black), HSB (hue, saturation, brightness), HLS (hue, lightness, saturation), and CIE L*a*b (Lab) are examples of color models.

color palette

A collection of solid colors from which you can choose colors for fills and outlines.

color profile

A description of the color-handling capabilities and characteristics of a device.

color separation

In commercial printing, the process of splitting colors in a composite image to produce a number of separate grayscale images, one for each primary color in the original image. In the case of a CMYK image, four separations (one for cyan, magenta, yellow, and black) must be made.

color space

In electronic color management, a virtual representation of a device or the color gamut of a color model. The boundaries and contours of a device’s color space are mapped by color management software.

See also color gamut.

color swatch

A solid-colored patch in a color palette.

color trapping

A printing term used to describe a method of overlapping colors to compensate for misaligned color separations (misregistration). This method avoids white slivers that appear between adjoining colors on a white page.

See also spread, choke, and overprinting.

color value

A set of numbers that define a color in a color mode. For example, in the RGB color mode, color values of 255 for red (R) and zero for both green (G) and blue (B) result in the color red.

combined object

An object created by combining two or more objects and converting them into a single curve object. A combined object takes on the fill and outline attributes of the last selected object. Sections where an even number of objects overlapped have no fill. Sections where an odd number of objects overlapped are filled. The outlines of the original objects remain visible.

compound blend

A blend created by blending the start or end object of one blend with another object.

concave

Hollowed or rounded inward like the inside of a bowl.

content

The object or objects that appear inside a container object when you apply PowerClip effects.

This term is also used to describe graphics resources included with the product such as clipart, photos, symbols, fonts, and objects.

constrain key

A key you hold to constrain drawing and editing to a shape or at an angle. The default key is Ctrl. You can change the default key to Shift, the Windows standard, on the **Pick** tool page of the **Options** dialog box.

contour

An effect created by adding evenly spaced concentric shapes inside or outside the borders of an object. This effect can also be used for creating cuttable outlines for devices, such as plotters, engraving machines, and vinyl cutters.

contrast

The difference in tone between the dark and light areas of an image. Higher contrast values indicate greater differences and fewer gradations between dark and light.

control object

The original object used to create effects such as envelopes, extrusions, drop shadows, contours, and objects created with the **Linear pattern** tool. Changes made to the control object control the appearance of the effect.

control handles

The handles that extend from a node along a curve that is being edited with the **Shape** tool. Control handles determine the angle at which the curve passes through the node.

convex

Curved or rounded outwards like the exterior of a sphere or circle.

crop

To cut unwanted areas of an image without affecting the resolution of the part that remains.

curve object

An object that has nodes and control handles, which you can manipulate to change the object's shape. A curve object can be any shape, including a straight or curved line.

cusp

A point or corner created where two curves meet.

D

desktop

The area in a drawing where you can experiment and create objects for future use. This area is outside the borders of the drawing page. You can drag objects from the desktop area to the drawing page when you decide to use them.

DeviceN

A type of color space and device color model. This color space is multi-component, allowing color to be defined by other than the standard set of three (RGB) and four (CMYK) color components.

diacritical mark

An accent mark above, below, or through a written character; for example, the acute (é) and cedilla (ç) accents.

dimension line

A line that displays the size of objects or the distance or angle between objects.

dithering

A process used to simulate a greater number of colors when only a limited number of colors are available.

document grid

A series of evenly spaced horizontal and vertical lines that are used to help draw and arrange objects.

document navigator

The area at the bottom-left of the application window that contains controls for moving between pages and adding pages. The document navigator also displays the page number of the active page and the total number of pages in a drawing.

dpi (dots per inch)

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 600 dpi. Imagesetters print at 1270 or 2540 dpi. Printers with higher dpi capabilities produce smoother and cleaner output. The term dpi is also used to measure scanning resolution and to indicate bitmap resolution.

drawing

A document you create in Corel DESIGNER.

drawing page

The portion of a drawing window enclosed by a rectangle with a shadow effect.

drawing plane

The area bounded by two axes in the drawing profile. The top drawing plane is bounded by the x and z axes. The front drawing plane is bounded by the x and y axes. The right drawing plane is bounded by the y and z axes.

drawing profile

A group of settings that determines how three-dimensional objects are represented in two dimensions.

drawing window

The portion of the application window on which you can create, add, and edit objects.

drop shadow

A three-dimensional shadow effect that gives objects a realistic appearance.

duotone

An image in the duotone color mode is an 8-bit grayscale image that has been enhanced with one to four additional colors.

dynamic guides

Temporary guidelines that appear from the following snap points in objects — center, node, quadrant, and text baseline.

E

envelope

A closed shape that can be placed around an object to change the object's shape. An envelope consists of segments connected by nodes. After an envelope has been placed around an object, the nodes can be moved to change the shape of the object.

exposure

A photographic term referring to the amount of light used to create an image. If not enough light is permitted to interact with the sensor (in a digital camera) or film (in a traditional camera), the image appears too dark (underexposed). If too much light is permitted to interact with the sensor or film, the image appears too light (overexposed).

extrusion

A feature that lets you apply a three-dimensional perspective by projecting lines from an object to create the illusion of depth.

F

feathering

The level of sharpness along the edges of a drop shadow.

fill

A color, bitmap, fountain, or pattern applied to an area of an image.

filter

An application that translates digital information from one form to another.

floating object

A bitmap with no background. Floating objects are also referred to as photo objects or cutout images.

font

A set of characters with a single style (such as italic), weight (such as bold), and size (such as 10 point) for a typeface such as Times New Roman.

fountain fill

A smooth progression of two or more colors applied to an area of an image that follow a linear, radial, conical, or square path. Two-color fountain fills have a direct progression from one color to another, while custom fills may have a progression of many colors.

fountain step

The shades of color that make up the appearance of a fountain fill. The more steps in a fill, the smoother the transition from the beginning color to the end color.

freehand marquee select

To marquee select objects or nodes while dragging the **Shape** tool and controlling the shape of the marquee box enclosure as if you were drawing a freehand line.

See also marquee select.

FTP (File Transfer Protocol)

A method of moving files between two computers. Many Internet sites have established repositories of material that can be accessed by using FTP.

G

GIF

A graphic file format designed to use a minimum of disk space and be easily exchanged between computers. This format is commonly used to publish images of 256 or fewer colors to the Internet.

glyph

Diamond-shaped handles that can be dragged to alter the form of a shape.

grab area

The area of a command bar that can be dragged. Dragging the grab area moves the bar, while dragging any other area of the bar has no effect. The location of the grab area depends on the operating system you are using, the orientation of the bar, and whether the bar is docked or undocked. Command bars with grab areas include toolbars, the toolbox, and the property bar.

gravity candidate

A snap point that attracts the pointer. A box, tooltip, or status bar prompt appears when the gravity candidate is active and has become a gravity source.

gravity field

The area around a gravity candidate. When the pointer is within this distance, a box or tooltip may appear, and a prompt appears on the status bar.

gravity source

An active gravity candidate that is the snap point when you click.

grayscale

A color mode that displays images by using 256 shades of gray. Each color is defined as a value between 0 and 255, where 0 is darkest (black) and 255 is lightest (white). Grayscale images, especially photos, are commonly referred to as “black and white.”

greeking

A method of representing text by using either words that have no meaning or a series of straight lines.

grid

A series of evenly spaced horizontal and vertical lines that are used to help draw and arrange objects.

See also document grid.

group

A set of objects that behave as one unit. Operations you perform on a group apply equally to each of its objects.

guideline

A horizontal, vertical, or slanted line that can be placed anywhere in the drawing window to aid in object placement.

gutter

The space between columns of text, also called the alley. In printing, the white space formed by the inside margins of two facing pages.

H

halftone

An image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones.

handles

A set of eight black squares that appear at the corners and sides of an object when the object is selected. By dragging individual handles, you can scale, resize, or mirror the object. If you click a selected object, the shape of the handles changes to arrows so that you can rotate and skew the object.

halo

A mask behind a line that makes it easier to see when the line is on top of another object. Halos are usually the same color as the page.

histogram

A histogram consists of a horizontal bar chart that plots the brightness values of the pixels in your bitmap image on a scale from 0 (dark) to 255 (light). The left part of the histogram represents the shadows of an image, the middle part represents the midtones, and the right part represents the highlights. The height of the spikes indicates the number of pixels at each brightness level. For example, a large number of pixels in the shadows (the left side of the histogram) indicates the presence of image detail in the dark areas of the image.

hotspot

The area of an object that you can click to jump to the address specified by a URL.

hot zone

The distance from the right margin at which hyphenation begins.

HSB (hue, saturation, brightness)

A color model that defines three components: hue, saturation, and brightness. Hue determines color (yellow, orange, red, and so on); brightness determines perceived intensity (lighter or darker color); and saturation determines color depth (from dull to intense).

HTML

The World Wide Web authoring standard comprised of markup tags that define the structure and components of a document. The tags are used to tag text and integrate resources (such as images, sound, video, and animation) when you create a webpage.

hue

The property of a color that allows it to be classified by its name. For example, blue, green, and red are all hues.

hyperlink

An electronic link that provides access directly from one place in a document to another place in that document or to another document.

I

icon

A pictorial representation of a tool, object, file, or other application item.

input stroke

A stroke that you make as you sketch with the LiveSketch tool. Input strokes are adjusted and converted to Bézier curves based on the time and distance between them.

image map

A graphic in an HTML document that contains clickable areas that link to locations on the World Wide Web, to other HTML documents, or to graphics.

image resolution

The number of pixels per inch in a bitmap measured in ppi (pixels per inch) or dpi (dots per inch). Low resolutions can result in a grainy appearance of the bitmap; high resolutions can produce smoother images but result in larger file sizes.

imagesetter

A high-resolution device that creates film or film-based paper output used in the production of plates for printing presses.

insert

To import and place a photo image, clipart object, or sound file into a drawing.

intensity

Intensity is a measure of the brightness of the light pixels in a bitmap compared with the darker midtones and dark pixels. An increase in intensity increases the vividness of whites while maintaining true darks.

interlacing

In GIF images, a method that lets you display a web-based image on the screen at a low, blocky resolution. As the image data loads, the image quality improves.

isometric

A type of projection characterized by three axes at right angles. Objects can be represented as three-dimensional by projecting them. A square becomes one of the faces of a cube when it is projected. Isometric projections use angles that are increments of 30 degrees.

J

JavaScript

A scripting language used on the web to add interactive functions to HTML pages.

JPEG

A format for photographic images that offers compression with some loss of image quality. Because of their compression (up to 20 to 1) and small file size, JPEG images are widely used in Internet publishing.

JPEG 2000

An improved version of the JPEG file format that features better compression and allows you to attach image information and assign a different compression rate to an image area.

justify

To modify the spacing between characters and words so that the edges on the left, right, or both margins of a block of text are even.

K

kerning

The space between characters, and the adjustment of that space. Often, kerning is used to place two characters closer together than usual, for example WA, AW, TA, or VA. Kerning increases readability and makes letters appear balanced and proportional, especially at larger font sizes.

knockout

A printing term that refers to an area where underlying colors have been removed so that only the top color prints. For example, if you print a small circle on a large circle, the area under the small circle is not printed. This ensures that the color used for the small circle remains true instead of overlapping and mixing with the color used for the large circle.

L

Lab

A color model that contains a luminance (or lightness) component (L) and two chromatic components: “a” (green to red) and “b” (blue to yellow).

layer

A transparent plane on which you can place objects in a drawing.

leader tabs

A row of characters placed between text objects to help the reader follow a line across white space. Leader tabs are often used in place of tab stops, especially before text that is flush right such as in a list or table of contents.

leading

The spacing between lines of text. Leading is important for both readability and appearance.

library

The area in a Corel DESIGNER (DES) file that contains symbol definitions and information about instances.

lightness

The level of brightness that is shared between a transparency and the object to which it is applied. For example, if a transparency is applied to an object whose color appears bright, the transparency color takes on a comparable brightness. The same is true for a transparency that is applied to an object whose color appears dark — the transparency takes on a comparable darkness.

lossless

A kind of file compression that maintains the quality of an image that has been compressed and decompressed.

lossy

A kind of file compression that results in noticeable degradation of image quality.

LZW

A lossless file compression technique that results in smaller file size and faster processing time. LZW compression is commonly used on GIF and TIFF files.

M

marquee select

To select objects or nodes by dragging the **Pick** tool or **Shape** tool diagonally and enclosing objects in a marquee box with a dotted outline.

master object

An object that has been cloned. Most changes you make to the master object are automatically applied to the clone.

master layer

A layer on a master page whose objects appear on every page of a multipage drawing. A master page can have more than one master layer.

master page

A virtual page that contains global objects, guidelines, and grid settings that apply to all pages in your document.

mesh fill

A type of fill that lets you add patches of color to the inside of a selected object.

micro nudge

To move an object in small increments.

See also nudge and super nudge.

miter limit

A value that determines when two lines that meet at a sharp angle switch from a pointed (mitered) joint to a squared-off (beveled) joint.

moiré pattern

The visual effect of radiating curves created by superimposing two regular patterns. For example, a moiré pattern can result from overlapping two halftone screens of different angles, dot spacing, and dot size. Moiré patterns are the undesirable result of rescreening an image with a different halftone screen or with the same halftone screen on an angle different from the original.

multiple select

To select multiple objects by using the **Pick** tool, or multiple nodes by using the **Shape** tool.

N

nested group

A group of two or more groups that behaves as one object.

nested PowerClip objects

Containers that hold other containers to form complex PowerClip objects.

nested symbol

A symbol definition that contains one or more other definitions.

nodes

The square points at each end of a line or curve segment. You can change the shape of a line or curve by dragging one or more of its nodes.

noise

In bitmap editing, random pixels on the surface of a bitmap, resembling static on a television screen.

nonprinting characters

Items that appear on the screen but do not print. They include the rulers, guidelines, table gridlines, hidden text, and formatting symbols, such as spaces, hard returns, tabs, and indents.

nudge

To move an object in increments.

See also micro nudge and super nudge.

O

object

A generic term for any item you create or place in a drawing. Objects include lines, shapes, graphics, and text.

one-point perspective

An effect created by lengthening or shortening one side of an object to create the impression that the object is receding from view in one direction.

opacity

The quality of an object that makes it difficult to see through. If an object is 100 percent opaque, you cannot see through it. Opacity levels under 100 percent increase the transparency of objects.

See also transparency.

open object

An object defined by a path whose start point and end point are not connected.

origin

The point in the drawing window at which the rulers intersect.

orthogonal

A view of an object that is perpendicular to one plane. A cube appears as a square since only one plane is visible.

output resolution

The number of dots per inch (dpi) that an output device, such as an imagesetter or laser printer, produces.

outline

The line that defines the shape of an object.

overexposure

Excessive light in an image that gives it a washed-out appearance.

See also exposure.

overprinting

Overprinting is achieved by printing one color over another. Depending on the colors you choose, the overprinted colors mix to create a new color, or the top color covers the bottom color. Overprinting a dark color on a light color is often used to avoid registration problems that occur when color separations are not precisely aligned.

See also color trapping, choke, and spread.

P

paletted color mode

An 8-bit color mode that displays images of up to 256 colors. You can convert a complex image to the paletted color mode to reduce file size and to achieve more precise control of the colors used throughout the conversion process.

pan (Corel DESIGNER)

To move the drawing page around in the drawing window. Panning changes the page view in the same way that scrolling moves the drawing up, down, to the left, or to the right in the drawing window. When working at high magnification levels where not all of the drawing is displayed, you can quickly pan to see parts of the drawing that were previously hidden.

PANOSE font matching

A feature that lets you choose a substitute font if you open a file that contains a font not installed on your computer. You can make a substitution for the current working session only, or you can make a permanent substitution, so that the new font is automatically displayed when you save and reopen the file.

PANTONE process colors

The colors that are available through the PANTONE Process Color System, which is based on the CMYK color model.

paragraph text

A text type that allows you to apply formatting options and directly edit large blocks of text.

parent color

An original color style that you can save and apply to objects in a drawing. You can create child colors from the parent color.

See also child color.

path

The basic component from which objects are constructed. A path can be open (for example, a line) or closed (for example, a circle), and it can be made up of a single line or curve segment or many joined segments.

pattern fill

A fill consisting of a series of repeating vector objects or images.

pixel

A colored dot that is the smallest part of a bitmap.

See also resolution.

PNG (Portable Network Graphics)

A graphic file format designed for use in online viewing. This format can import 24-bit color graphics.

point

A unit of measure used primarily in typesetting to define type sizes. There are approximately 72 points to an inch and 12 points to a pica.

PostScript fill

A type of texture fill designed using the PostScript language.

PowerClip effect

A way of arranging objects that lets you contain one object inside another.

PowerClip object

An object created by placing objects (contents objects) inside other objects (container objects). If the contents object is larger than the container object, the contents object is automatically cropped. Only the contents that fit inside the container object are visible.

process color

In commercial printing, colors that are produced from a blend of cyan, magenta, yellow, and black. This is different from a spot color, which is a solid ink color printed individually (one printing plate is required for each spot color).

progressive

In JPEG images, a method of having the image appear on screen in its entirety, at a low, blocky resolution. As the image data loads, the image quality progressively improves.

Q

QuickCorrect

A feature that automatically displays the fully worded form for abbreviations or the correct form for errors as you type. You can use QuickCorrect to capitalize words or to correct common spelling and typographic errors automatically; for example, QuickCorrect can replace "asap" with "as soon as possible" and "hte" with "the."

R

radius

As applied to orbits, sets the distance between the center of the brushstroke and the nibs that travel around the center of the brushstroke when you paint with orbits. Increasing this value increases the size of the brushstroke.

range sensitivity

A paletted color mode option that lets you specify a focus color for the paletted conversion. You can adjust the color and specify its importance to guide converting.

rasterized image

An image that has been rendered into pixels. When you convert vector graphic files to bitmap files, you create rasterized images.

remote font

Fonts that are stored on a remote server. An active Internet connection is required to access remote fonts.

render

To capture a two-dimensional image from a three-dimensional model.

resample

To change the resolution and dimensions of a bitmap. Upsampling increases the size of the image; downsampling decreases the size of the image. Resampling with fixed resolution lets you maintain the resolution of the image by adding or subtracting pixels while varying the image size. Resampling with variable resolution keeps the number of pixels unchanged while changing the image size, resulting in lower or higher resolution than that of the original image.

resolution

The amount of detail that an image file contains, or that an input, output, or display device is capable of producing. Resolution is measured in dpi (dots per inch) or ppi (pixels per inch). Low resolutions can result in a grainy appearance; high resolutions can produce higher quality images but result in larger file sizes.

rich text

Rich text supports text formatting, such as bold, italics, and underlining, as well as different fonts, font sizes, and colored text. Rich text documents can also include page formatting options, such as custom page margins, line spacing, and tab widths.

RGB

A color mode in which the three colors of light (red, green, and blue) are combined in varying intensities to produce all other colors. A value between 0 and 255 is assigned to each channel of red, green, and blue. Monitors, scanners, and the human eye use RGB to produce or detect color.

rollover

An interactive object or group of objects that changes its appearance when you click or point to it.

round-tripping

The conversion of a document saved in one file format, such as Portable Document Format (PDF), to another format, such as Corel DESIGNER (DES) and then back again.

rotate

To reposition and reorient an object by turning it around its center of rotation.

ruler

A horizontal or vertical bar marked off in units and used to determine the size and position of objects. By default, the rulers appear on the left side and along the top of the application window, but they can be hidden or moved.

S

saturation

The purity or vividness of a color, expressed as the absence of white. A color that has 100 percent saturation contains no white. A color with 0 percent saturation is a shade of gray.

scale

To change an object's horizontal and vertical dimensions proportionally by a specified percentage. For example, scaling a rectangle that is 1 inch high and 2 inches wide by 150 percent results in a rectangle that is 1.5 inches high and 3 inches wide. The aspect ratio of 1:2 (height to width) is maintained.

seed color

The color of the first pixel that you click when you define a mask. This color is used by the tolerance value to set the sensitivity of the color detection in color masks.

segment

The line or curve between nodes in a curve object.

selection box

An invisible rectangle with eight visible handles that appears around any object you select using the **Pick** tool.

simple wireframe view

An outline view of a drawing that hides fills, extrusions, contours, and intermediate blend shapes. Bitmaps are displayed in monochrome.

size

To change an object's horizontal and vertical dimensions proportionally by changing one of the dimensions. For example, a rectangle with a height of 1 inch and a width of 2 inches can be sized by changing the value of the height to 1.5 inches. A width of 3 inches automatically results from the new height value. The aspect ratio of 1:2 (height to width) is maintained.

skew

To slant an object vertically, horizontally, or both.

snap

To force an object that is being drawn or moved to align automatically to a point on the grid, a guideline, or another object.

source object

The object you use to perform a shaping action on another object, such as welding, trimming, or intersecting. The source object receives the fill and outline attributes of the target object.

See also target object.

splash screen

The screen that appears when Corel DESIGNER starts. It monitors the progress of the startup process and provides information about copyright and registration.

split blend

A single blend that is broken into two or more components to create a compound blend. The object where the blend is split becomes the end object for one component of the blend and start object for the other.

spot color

In commercial printing, a solid ink color that prints individually, one plate per spot color.

spread

In commercial printing, a type of trap that is created by extending the foreground object into the background object.

style

A set of attributes that controls the appearance of a specific type of object. There are three style types: graphic styles, text styles (artistic and paragraph), and color styles.

subpaths

Subpaths are the basic curves and shapes from which a single curve object is constructed.

subscript

Text characters that are positioned below the baseline of the other characters in a line of text.

subtractive color model

A color model, such as CMYK, that creates color by subtracting wavelengths of light reflected from an object. For example, a colored ink appears blue if it absorbs all colors except blue.

super nudge

To move an object in large increments by pressing Shift and an Arrow key. The super nudge value is multiplied by the nudge value to obtain the distance by which the object is moved.

See also nudge and micro nudge.

superscript

Text characters that are positioned above the baseline of the other characters in a line of text.

swap disk

Hard drive space used by applications to artificially increase the amount of memory available in your computer.

swatch

One of a series of solid-colored patches used as a sample when selecting color. A printed booklet of swatches is called a swatchbook. Swatch also refers to the colors contained in the color palette.

symbol

A reusable object or group of objects. A symbol is defined once and can be referenced many times in a drawing.

symbol instance

An occurrence of a symbol in a drawing. A symbol instance automatically inherits any changes made to the symbol. You can also apply unique properties to each instance, including size, position, and uniform transparency.

T

target object

The object you perform a shaping action on, such as welding, trimming, or intersecting with another object. The target object retains its fill and outline attributes while copying these attributes to the source objects used to perform the action.

See also source object.

template

A predefined set of information that sets the page size, orientation, ruler position, and grid and guideline information. A template may also include graphics and text that can be modified.

text frame

The rectangle that appears as a series of dashed lines around a block of paragraph text created using the **Text** tool.

text style

A set of attributes that controls the appearance of text. There are two text style types: artistic text styles and paragraph text styles.

texture fill

A fractally generated fill that, by default, fills an object or image area with one image instead of with a series of repeating images.

threshold

A level of tolerance for tonal variation in a bitmap.

thumbnail

A miniature, low-resolution version of an image or illustration.

tick

Invisible divisions to which your pointer gravitates.

tiling

The technique of repeating a small image across a large surface. Tiling is often used to create a patterned background for webpages.

tint

In photo editing, a tint often refers to a semitransparent color applied over an image. Also called a color cast.

In printing, a tint refers to a lighter shade of a color created with halftone screening — for example, a spot color.

See also halftone.

tonal range

The distribution of pixels in a bitmap image from dark (a value of zero, indicating no brightness) to light (a value of 255, indicating full brightness). Pixels in the first third of the range are considered shadows, pixels in the middle third of the range are considered midtones, and pixels in the last third of the range are considered highlights. Ideally, the pixels in an image should be distributed across the entire tonal range. A histogram is an excellent tool for viewing and evaluating the tonal range of images.

tone

The variations in a color or the range of grays between black and white.

transparency

The quality of an object that makes it easy to see through. Setting lower levels of transparency causes higher levels of opacity and less visibility of the underlying items or image.

See also opacity.

trapping

See color trapping.

tree view

A hierarchical view of folders, sub-folders, and files. In the Symbols docker, the tree shows the current document at the top, followed by collections and library files.

TrueType fonts

A font specification developed by Apple. TrueType fonts print the way they appear on the screen and can be resized to any height.

TWAIN

By using the TWAIN driver supplied by the manufacturer of the imaging hardware, Corel graphics applications can acquire images directly from a digital camera or scanner.

two-point perspective

An effect created by lengthening or shortening two sides of an object to create the impression that the object is receding from view in two directions.

U

underexposure

Insufficient light in an image.

See also exposure.

uniform fill

A type of fill used to apply one solid color to your image.

See also fill.

Unicode

A character encoding standard that defines character sets for all written languages in the world by using a 16-bit code set and more than 65, 000 characters. Unicode lets you handle text effectively regardless of the language of the text, your operating system, or the application you are using.

URL (Uniform Resource Locator)

A unique address that defines where a webpage is located on the Internet.

V

vanishing point

A marker that appears when you select an extrusion or an object to which perspective has been added. With an extrusion, the vanishing point marker indicates the depth (parallel extrusion) or the point at which the extruded surfaces would meet if extended (perspective extrusion). In both cases, the vanishing point is indicated by an X.

vector graphic

An image generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn. Vector graphics are created as collections of lines rather than as patterns of individual dots or pixels.

See also bitmap.

vector object

A specific object within a drawing that is created as a collection of lines rather than as patterns of individual dots or pixels. Vector objects are generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn.

W

watermark

A small amount of random noise added to the luminance component of the image pixels which carries information about the image. This information survives normal editing, printing, and scanning.

WEBP

The WEBP format provides both lossless and lossy compression and supports transparency in images designed for use on the web. WEBP lossless images are smaller than PNG files, and WEBP lossy images are smaller than JPEG images.

weld

To combine two objects into a single curve object with a single outline. A source object is welded to a target object to create a new object that takes on the fill and outline attributes of the target object.

white point

The measurement of white on a color monitor that influences how highlights and contrast appear.

In image correction, the white point determines the brightness value that is considered white in a bitmap image. In Corel PHOTO-PAINT, you can set the white point to improve the contrast of an image. For example, in a histogram of an image, with a brightness scale of 0 (dark) to 255 (light), if you set the white point at 250, all pixels with a value greater than 250 are converted to white.

Windows Image Acquisition (WIA)

A standard interface and driver, created by Microsoft, for loading images from peripheral devices, such as scanners and digital cameras.

Z

zoom

To reduce or magnify the view of a drawing. You can zoom in to see details or zoom out for a broader view.

ZIP

A lossless file compression technique that results in smaller file size and faster processing time.